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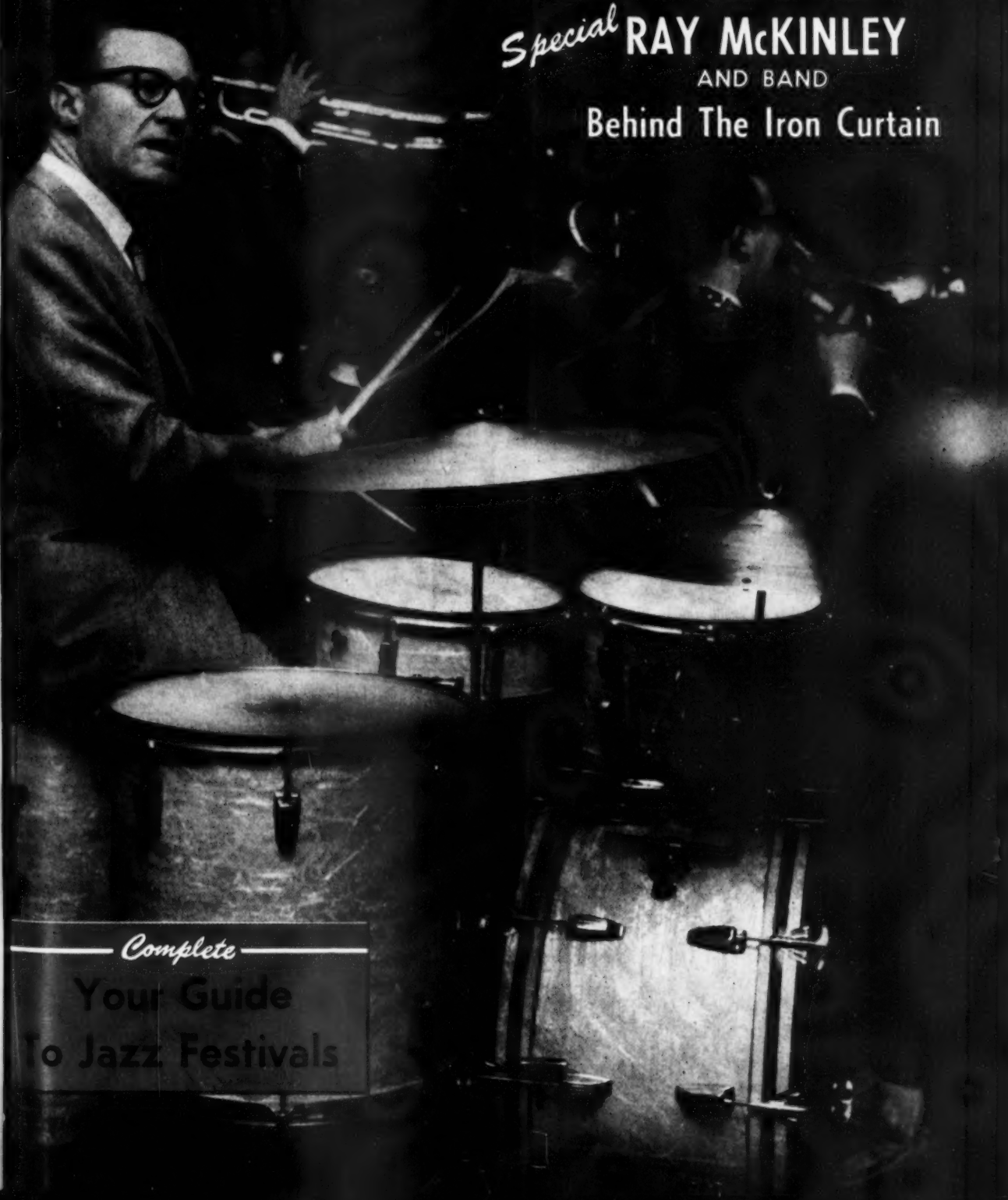
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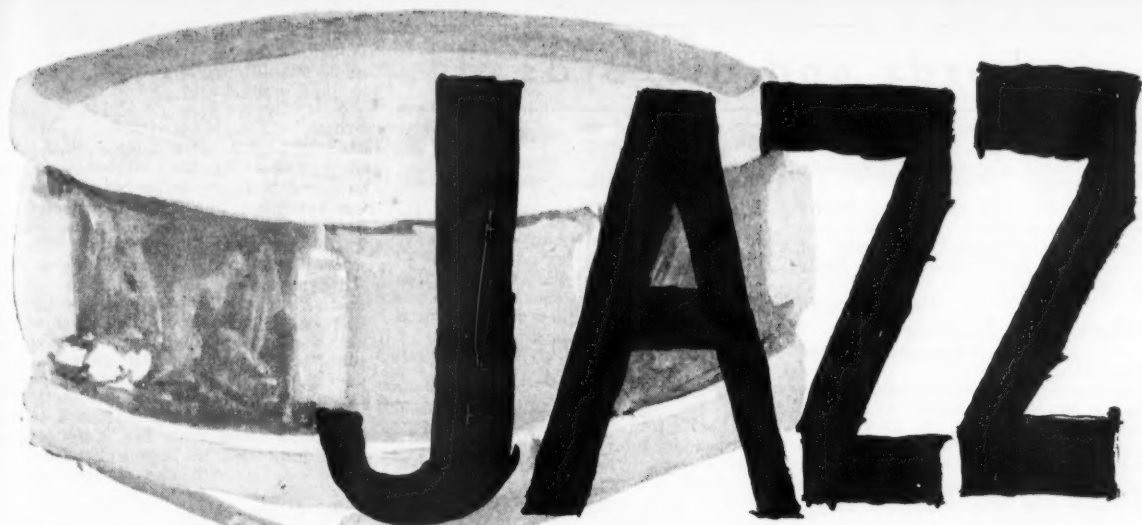
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chords and discords

What's The Reason?...

To the Editor:

Is it true that the real reason Benny Goodman fired Mousie Alexander was because Mousie refused to dispose of his extensive collection of Artie Shaw records?

Paul Copeland

He Knows Where The Body Is...

Honolulu, Hawaii

To the Editor:

I am writing to you in reference to remarks made by Anita O'Day in *Down Beat* (April 4). In *The Blindfold Test* she mentioned Jackie Paris and told how he "died" in Hawaii and then said "but in Hawaii everything is terrible—the musicians and everything else involved."

I happened to accompany Paris here, and although business didn't require SRO signs, he made money for the house. Jeri Southern, June Christy, Maya Angelou, the Four Freshmen, the Delta Rhythm Boys, and lesser-known all did great over here last year.

Agincourt, Ontario

Anita (who incidentally asked me to play bass for her) is the one who "died," and it wasn't the musicians' fault, either.

I think I can speak with some authority on the subject of singers, having in the past traveled as accompanist for Lena Horne and the Delta Rhythm Boys and played for the best in hotels like the Fairmont, Reno Riverside and various Las Vegas spas.

Joe Mullan

This Is What Happened...

Hamilton, Ontario

To the Editor:

A reader, John Swenson, (*Down Beat*, May 2) posed the question "Whatever happened to Tristano?" I feel it is my duty to enlighten Mr. Swenson about Lennie Tristano.

Firstly, it is generally recognized that Lennie was the first real teacher and codifier of jazz, in that he applied conservatory technique and teaching methods to an area of our music previously unexplored by probing, intelligent teachers. He brought order and

discipline to an art of teaching previously haphazard and localized. This alone should ensure Tristano of a place in jazz immortality.

Secondly, as a result of his teaching principles, such disciples as Warne Marsh, Lee Konitz, Ronnie Ball, etc., have opened up and explored a new vista of jazz, the harnessing of virtuoso technique to definitely proven jazz axioms, bringing about a new sound to the panorama of jazz.

Thirdly, in the words of Mary Lou Williams, a pianist who has added much in three decades to jazz—Lennie is the only guy around who is playing anything new. While the other guys play the same old bop phrases and cliches, Lennie is courageously following a new path, one that is strictly his own. High praise indeed from a fellow musician. And that, Mr. Swenson, is what happened to Lennie Tristano.

Max Weissengruber

Mann Or Boy?...

London, England

To the Editor:

While I agree with his views about Miles and the MJO, Herbie Mann's letter about the "unusual view taken by the British jazz journalists" gives the impression that *Jazz Journal* reflects the view of every critic over here in England.

It does not. *Jazz Journal* reflects a minority view, one which is found in America as well as in Britain. If Herbie Mann does not know this, he should find out before writing misleading letters.

And so childish, too, "Think!" he says. "I know it's an effort, but try." For Pete's sake, how old is the guy—10?

Steve Race

They'll Never Make It...

Cleveland, Ohio

To the Editor:

There was more than a dash of irony in Ralph Gleason's account of poet Kenneth Rexroth's experiments in words and jazz at San Francisco's Cellar (*Down Beat*, May 2).

Undeniably one of America's more gifted poets and perhaps the leader of the literary renaissance that seems to be occurring in the bay area, Mr. Rexroth is also a scholar of prodigious learning and a social critic whose essays in *The Nation* and other publications are apt to be the most engaging one will find these days.

As a literary personality, Mr. Rexroth seems almost unique in that he prefers to take his chances with the world at large rather than take none at all, snugly ensconced in some ivy-covered womb. As a result, Mr. Rexroth writes some pretty funky poetry.

But even so considerable a man as this will shortly discover that while the poetry of jazz and the poetry of words might well fuse into a most exhilarating of alloys, it will not happen until writers are working gigs at the Bohemia and Miles Davis is making it up to hear Marianne Moore read at the WMHA on Sunday nights. And that will be around the time when philosophers are kings.

Unfortunately (or fortunately, depending on one's values), there can be but scant communication between the jazz musician and nonmusician. It makes little difference whether the non-


(Continued on Page 6)

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the first chorus

By Jack Tracy

DIZZY GILLESPIE (with the aid of writer Ralph Ginzburg) makes some remarks about the acceptance of jazz in the United States in a current *Esquire* article titled *Jazz Is Too Good for Americans*.

I would disagree with the headline, but certainly not with some of the points and suggestions he makes. He complains that the people of this country have never fully acknowledged jazz as an important part of their culture.

One might argue that nothing becomes an important part of a culture unless it is recognized as such, thus jazz has not yet reached the status he claims for it, despite the acclaim it receives in Europe. I would seriously contest his statement that "the folk music of America today is a mongrel made up of strains of Presley, Liberace, Tennessee Ernie, Lombardo, and *Sh-Boom*."

But I would not dispute the logic of the following suggestions he makes.

- That jazz be taught to school children at all levels of their education, that they be told that "jazz is, in effect, free speech in music, that it's America's music."

- That the National Congress of Parents and Teachers and the National Education Association give serious consideration to such a program.

- That on the federal level, the government set up a national collection of all the working materials and archives of jazz. In it, he says, "the music, books, periodicals, and recordings of jazz would be assembled under one roof . . . This collection would become reference source for musicologists, folklorists, semanticists, and sociologists."

Dizzy paints a dark picture of jazz' status in this country today. Some seasoned musicians have trouble finding work, he complains, you don't hear much jazz on the radio, and "except for a small handful of bands like my own, the jazz picture is a dismal one."

Well, let's see.

- More jazz records are being sold today than at any time in history.

- There are more night clubs in the jazz business than three years ago.

- The jazz concert business has become enormous, bringing jazz to hundreds of thousands of persons a year in theaters and auditoriums. Where there used to be just Norman Granz taking out packages, there are now many.

- A whole new audience has opened up for jazz in colleges. They have become lucrative sources of business for jazz groups and present nearly ideal conditions in which to play.

Newspapers and magazines which never gave jazz more than a cursory glance are now hiring qualified critics and writers to cover it.

- Our own circulation has nearly doubled in the last year and is steadily rising.

We don't think jazz is in a dismal state at all. We think it is in an upsurge, one based on such firm ground that a relapse such as was seen from 1949-'55 will be prevented.

Sorry, Diz, but that's the way we look at it.



down beat.

Volume 24, No. 12

June 13, 1957

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MUSIC NEWS

A roundup of music news this issue includes some statements about Dizzy Gillespie by the acting secretary of state, a look at jazz by the Catholic church, and the story of a heartening comeback by Roy Hamilton. It starts on page 9.

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By Dom Cerulli.

CARNEGIE HALL, OCT. 6, 1939

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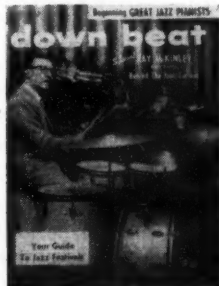
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On The Cover

Ray McKinley says he couldn't find an adjective to adequately describe the thrill he and the band got from playing Europe recently, particularly behind the Iron Curtain. See Dom Cerulli's story on the band's trip that starts on page 13.

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musician is a sensitive intellectual or a half-tone-deaf buffoon; a certain psychological distance will always be there, and only in the rarest of atmospheres will it evaporate. There is—to use the weariest of clichés—not much "rapport" between the jazz musician and the rest of the species.

Whatever else might be said of the jazz musician (and in this frame of reference a hell of a lot more might be said), he has no eyes for . . . what Mr. Rexroth has eyes for. The concerns of knowledge and art are not his concerns. He has, in fact, a deep-rooted distrust of knowledge and a kind of adolescent and paranoid suspicion of people who possess it.

To this writer's mind, Mr. Rexroth's adventure was of the noblest sort. And praise should be given the musicians who participated. But alas, the future of jazz will probably hold just more jazz. Not choreographed jazz. Not swinging ceramic sessions. Not blowing poetry readings. Just jazz.

Thomas C. Patton

Heard This Bird? . .

Los Angeles, Calif.

To the Editor:

Being in my early 20s, older collectors tell me that record collecting is not what it used to be. It sure is! My many hours have been rewarded with gems like *No Regrets* by Lady, and old Blanton and Christian sides which haven't been reissued on LPs.

Recently, I acquired an old Bird record called *Bird Blows Xmas Pt. I*, and the same title with *Pt. II* on the other side. There is nothing on the label except these words. No personnel, no date, and no record company name. It is a red label record apparently taken at a club. I would like any information whatsoever about this record. The tune (head) is *White Christmas*.

Sandy Schoen,
1301 S. Hope St.

Mostly Comedy . .

AP0 192, New York, N. Y.

To the Editor:

Just recently I went to hear the Gerry Mulligan quartet on their tour here in England, and I hoped for an evening of good jazz.

What I got was two hours of boredom. Every number was drawn out far beyond the point where interest began to flag and there was a complete absence of drive, beat, or even life throughout every performance. They even played one number in waltz time!

I've heard Mulligan's *California Concert* recording with Zoot Sims, etc., and know that he can do better, but it didn't even look as though he was trying. Why?

The most entertaining feature of the evening was Mulligan's announcing. This cat's a comedian!

A/1c Allan L. Henig

Highballing

New York—Some concern was voiced by the trade people here on announcement of Chic's recording of *Freight Train*, with a vocal by Nancy Wiskey.

They're afraid she may be a one-shot singer.

Down Beat

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JAZZ: Teo Macero was awarded a Guggenheim fellowship for musical composition . . . Gerry Mulligan scheduled to finish cutting his big band LP for Columbia June 4. The Miles Davis big band set for Columbia is expected to be wrapped up in mid-June . . . Nat Pierce is scoring a big band date for Erroll Garner. The orchestra will have 30 pieces, including strings . . . Maynard Ferguson and the Hi-Lo's are at Birdland through the 19th, with Woody Herman and Bud Powell scheduled to follow for two weeks starting June 20. It will be Herman's first Birdland appearance . . . Pianist-composer Bobby Scott sang for 35 minutes at his audition for a leading role in the forthcoming musical, *Copper and Brass*. He is scheduled to record his *Apache Suite* with a big band for ABC-Paramount in the fall . . . Charlie Mingus has copyrighted *Jazz Workshop*, and defies anyone else to use the title . . . The Moderne Jazz studio presented the *Jazz Messiahs* and Lou Donaldson in concert early in May. Featured were Donald Byrd, Randy Weston, Harold Clark, and Curly Russell . . . The Berklee School of modern music in Boston presented a tribute to Duke Ellington as a feature of their recital for a scholarship fund. Also on the program were Toshiko Akiyoshi performing her own compositions, a research into woodwinds performed by students, and a full-scale version of Toshiko's jazz suite for orchestra. Instrumentation on the suite was four percussionists, 10 strings, and a woodwind quartet . . . Shorty Rogers stopped over for a week to learn about record production at RCA-Victor. He managed to find time to catch former Kenton colleague Herb Pomeroy and his band at Birdland before returning to the coast. Rogers hopes to work out some dates in the east around festival time to secure a bid to appear at Newport with his Giants.



Ferguson

Ella Fitzgerald and the Oscar Peterson trio will open the Castle Hill, Ipswich, Mass., concert season with appearances June 28 and 29 . . . Pianist Ted Roy joined Bobby Hackett's group at the Voyager room . . . Jazz, Unlimited, resumed its Saturday afternoon sessions at Birdland late in May with concerts by groups culled from its membership . . . Art Blakey and the Jazz Messengers and the Mitchell-Ruff Duo at Cafe Bohemia, with Jackie Paris singing weekends, through June 17. Julian (Cannonball) Adderley due in June 28 to stay through July 7, with a day off to appear at Newport . . . Lionel Hampton one-niting through the south . . . Nat Pierce and his band return to the Savoy ballroom for a week early in June . . . Vic Feldman scheduled to leave Woody Herman early in June to settle on the west coast . . . George Simon cut Cootie Williams in a jazz session for Jazztone . . . Teddy Charles kicked off the Contemporary Jazz Composers series of concerts at Carnegie hall with a program of pieces by Hall Overton, Mal Waldron, George Russell, Bob Prince, Teo Macero, and Idriss Sulieman played by Charles, Waldron, Jerry Segal, and Addison Farmer . . . The Modern Jazz Quartet was selected by the NAACP to receive its first annual award for outstanding cultural contribution in the field of music . . . Trumpeter Jimmy Moore and a group playing the department store circuit in Boston and New York. The group plays and lectures on history of jazz.

ENTERTAINMENT-IN-THE-ROUND: Ina Ray Hutton is organizing an all-girl band for a two-month tour of the east starting in June . . . Harry Belafonte will tour with a 12-member vocal chorus when *Another Evening with Belafonte* takes to the road this month . . . The Guggenheim Foundation will present 50 free concerts by the Goldman band on the mall in Central park this summer . . . Guy Mitchell will sing while Ted Heath swings late this month in a theater tour in London.

RECORDS: Columbia and RCA-Victor have launched extensive jazz record promotions. Columbia's consists of a Jazz Buy Columbia program for May and June, enabling purchasers to pick up a second jazz album at \$1.98 when they buy one at the \$3.98 price. RCA's promotion is to disc jockeys throughout the country, pop and jazz. A two-LP

(Continued on Page 40)

music news

Down Beat June 13, 1957

Vol. 24, No. 12

U. S. A. EAST

The Festival Front

Norman Granz' recent announcement that his Verve label will record the entire American Jazz festival at Newport, R. I., this year for release in a five-LP album irked some record executives and artists.

Reports that George Avakian of Columbia had rejected appearance by his label's artists on the proposed set were denied by Avakian, who added that the artists (at present Erroll Garner, Donald Byrd and the Jazz Lab quartet, and Dave Brubeck) involved would be permitted to be on the record set, if they requested it.

Avakian said Columbia had no plans to record its artists this year as was done last year. The '56 Newport sets on the label, he said, have been doing very well.

At the School of Jazz, Lenox, Mass., activities were increasing as the summer drew closer.

Ethel Waters was set to do an afternoon concert sometime in July, and Mahalia Jackson was scheduled to appear Aug. 15. Plans were under way to secure Lee Wiley, possibly with only Joe Bushkin as her accompanist, for another session; and at presstime the Farmingdale high school band, already set for the festival at Newport, was being sought for a concert appearance.

Stephanie Barber announced that the instructors in the various instrument categories were presently auditioning applicants personally and through their tapes. She advised all interested in attending the sessions or in keeping in touch with activities to write to the school for the bulletin.

U. S. Backs Diz

When a ripple of comment arose over the comparison of salaries of President Eisenhower and Dizzy Gillespie on the latter's recent Near East and Latin American tours, the State Department hastened to clear the air.

Formally defending its program of sending top-flight artists overseas, Christian A. Herter, acting secretary of state, said the program has proved such a success that the United States "cannot afford to send less than the best."

There had been much press comment on the fact that Eisenhower receives a bit less than \$2,000 a week salary as chief executive, while Gillespie received \$2,150 a week for his jazz tours.

Said Herter, "The fees paid to artists under this program have in no instance been in excess of the going commercial rate which they can command. As a matter of operating practice, most artists serve this program for less than their normal commercial fees."

Herter wrote Rep. Frank Thompson Jr. (D., N.J.) that there appeared to be "no way in which we can tour America's top artists abroad except by payment of the fees they can command under a free enterprise system."



Composer-arranger Russ Garcia and his wife headed for Europe this month for a vacation and to hear some jazz. Destination: Copenhagen, Denmark.

Herter also credited Thompson, co-author of the Humphrey-Thompson act for cultural exchange, with several far-reaching steps being taken to improve the program.

And Herter informed Thompson that the United States also will send artists to participate in the Milan triennial and the Sao Paulo biennial exhibitions this year.

After Six Years, The Letdown

Veteran actor-singer Tommy Brookins, who once starred in vaudeville as half of the Brookins and Van team, came home recently.

He had spent six years in Europe, playing jazz-edged piano and singing, as well as acting in movies and television, in France, Italy, Denmark, and Germany. He had recorded for Vogue, and headed a jazz group with Wally Bishop and seven European sidemen. He had even owned his own night club, Jazzland, in Milan.

He sang in Italian, French, English, and Danish, and did gospel songs, jazz tunes, and pops. A member of original Harlem Globetrotters, and a featured performer in pre-World War II musicals and reviews, Brookins found that he hadn't much in common with his contemporaries on the U. S. scene.

"Nobody knows me," he said. "Nobody remembers. Nobody seems interested."

New Cats For Keys

Soon, said the people at the National Association of Music Manufacturers, a person will be able to take piano lessons via TV—even if he doesn't have a piano.

NAMM was drum-beating for a new series of 13 quarter-hour films produced by educational television station KUHT at the University of Houston in Texas.

The films, featuring Prof. George C. Stout, are aimed at getting viewers interested enough in playing so that the very simple tunes and exercises they are able to master via the TV lessons may spur them to study on their own.

Prof. Stout said the series can be

followed by a person with only a cardboard keyboard available. Highlight of the series is the teaching of a simple tune with the first lesson, and an increasingly wider repertoire of simple songs in succeeding lessons.

The NAMM planned to make the series available to educational stations as well as commercial channels, to determine whether the amazingly high ratings scored locally in Houston could be repeated on a nationwide basis. First returns from the Miami area, where the series was in full swing, were promising. It appeared everyone wants to be a musician.

ASCAP Elects

Songwriter Paul Cunningham, composer of *I Am an American* and *From the Vine Came the Grape*, was re-elected to his second term as president of ASCAP. Also re-elected were Louis Bernstein and Otto Harbach, vice presidents; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary, and Frank H. Connor, assistant treasurer.

Cunningham became the seventh president of the organization and under its rules can be re-elected only once more.

The Ailing List

In Charlottesville, Va., orchestra leader Charlie Spivak suffered left hand and knee injuries when the car in which he was riding with three members of his band was in a collision. He and the sidemen were treated and released at the University of Virginia hospital.

Also injured were sidemen Paul O'Connor, 30, of Charleston, W. Va.; Jack Larson, 29, of New York; and Joseph Reichgott, 24, of Brooklyn. Police said their car, driven by Reichgott, collided with a vehicle parked at the scene of an earlier accident.

Final Bar

Death claimed five persons in the musical scene early in May.

Opera and Broadway star Ezio Pinza, 64, died of a stroke in his Stamford, Conn., home. The singer, whose early ambition was to be a professional bicycle rider, sang 78 operatic roles and found musical comedy stardom in *South Pacific*, despite a lack of formal musical training.

Belle Baker, widely known torch singer of the vaudeville era, suffered a fatal heart attack at the age of 62. She had played the Palace when she was barely out of her teens, and became a star in this country and abroad. Among the more than 160 songs she introduced were *All of Me*, and a great many tunes by Irving Berlin, including *Blue Skies*.

A heart attack also took the life of Robert Bagar, music critic and record reviewer for the *New York Journal-American*. In addition to writing several books on music, he was an accomplished pianist and composer.

Eadie Godwin, the woman member of the piano team of Eadie and Rack,

suffered a fatal heart seizure in Detroit. She and her husband, Rack Godwin, became a piano team in 1946, and were featured with Beatrice Lillie in *An Evening with Bea Lillie*, as well as on records and TV.

Mischa Borr, 57-year-old orchestra leader at the Hotel Waldorf-Astoria in New York, also died of a heart attack. He had conducted the band at the hotel for more than 25 years.

New Hamilton Movement

"About a year ago," Bill Cook told some 50 persons gathered in New York, "we had a party, but it was a sad party. Roy Hamilton was retiring from show business, and we all thought he would never return."

After explaining that Hamilton had a "miraculous recovery" from a lung



Cook and Hamilton
"Miraculous"

ailment, Manager Cook introduced the young singer.

Hamilton entered the room, shook some hands, and started *Ebb Tide*, one of his big, preretirement records. From the first full-voice passage, all the trade reporters and disc jockeys present knew Hamilton had lost nothing of the projection and style which catapulted him into the top rungs a few years back.

"During this last year in the hospital," he said, "I had a lot of time to think. I received so many cards and letters from people urging me to return that I felt I had to. That, and with my love for music, brought me back to show business."

Epic Records got Hamilton's comeback off to a start by putting an LP in the can, along with four singles, and had another four singles scheduled to be cut soon. Hamilton also was scheduled to start a 10-day concert tour of eastern cities, or a string of one-niters later in May.

U. S. A. MIDWEST

Segalized Jazz In Chicago

Some of the best things in Chicago jazz aren't free, but the \$1 admission to the Monday night Casino ballroom sessions is one of this city's best investments. Promoter Joe Segal has been filling the ballroom with fine musicians and eager listeners.

Now set as the house band is Ira Sullivan's quintet. Guests to date have included Sun Ra, "his electronic piano and akistra," Sam Most, Paul Serrano's

quintet, and Buddy DeFranco. Kai Winding is scheduled for a June 10 appearance, and Segal is negotiating for Bud Powell, in a return appearance; Ahmad Jamal, and Freddy Dale's band.

They Were There When

Visitors to the Red Arrow in Berwyn, Ill., won't find any Buddy Bolden cylinders concealed in the woodwork, but they'll come as close to a New Orleans jazz atmosphere as one can come today.

The seven-member band at the Red Arrow encompasses 265 years of professional jazz experience, with such bands as those of Earl Hines, Jimmy Noone, Fletcher Henderson, Benny Morton, Jelly Roll Morton, Carroll Dickerson, Louis Armstrong, and King Oliver.

The members of the group, and the years of jazz experience, are clarinetist-leader Franz Jackson, 28; tubaist Bill Oldham, 31; trombonist Albert Wynn, 34; pianist Ralph Tervalon, 39; drummer Richard Curry, 41; trumpeter Bob Shoffner, 41; and banjoist Lawrence Dixon, 51.

Jazz critics are inclined to use the term "authentic" in describing this Dixieland group.

Swede Reeds, Writes

Another of Bill Russo's students will be heard from soon.

Reed man Sture Swenson, currently playing tenor with Andy Anderson's band in Chicago, has been at work writing arrangements for a forthcoming Replica LP.

Swenson, who recently contributed an arrangement to the Ted Heath book, will write all the charts for the experimental jazz LP. Included will be a three-part suite and three arrangements for four guitars and rhythm.

Disc Jockey Turns Editor

Steve Schickel, WGN Chicago disc jockey, is now spinning typewriter ribbons, as well as records. Schickel has been named associate editor of Dee Jay, a national publication circulated among the nation's 5,000 disc jockeys.

In addition to this new task, Schickel and disc jockey partner Eddie Hubbard have begun a new teenage program, *Deejay Record Hop*, which originates from the Aragon ballroom every Sunday from 4:05 to 5 p.m.

U. S. A. WEST

Summer Suits

Anti-Petrillo coast musicians could chalk up one tactical victory and yet another lawsuit against the AFM on their scoresheet in the battle against the music performance trust fund.

The legal triumph was realized in the face of a decision by the California district court of appeals April 24 that Superior Court Judge John J. Ford must hold new hearings on requests for injunctions and appointment of a receiver in the \$13,056,850 lawsuits against fund trustee Samuel Rosenbaum, the AFM and disc, film, and television companies.

In effect, this ruling eases the trust fund one step nearer to receivership, a basic aim of the Local 47 rebel faction.

The latest legal maneuver, and the third lawsuit in four months aimed at the AFM and the trust fund, is a \$2,110,000 action filed April 30 in Los Angeles superior court by attorneys Harold A. Fendler and Daniel Weber. It seeks damages and an injunction against more than 60 telefilm producers restraining further royalty payments to any organization or persons other than the individual musicians involved in actual recording.

Next step following the aforementioned district court order appeared clear:

The defendants have 60 days in which to appeal to the state supreme court, a move deemed virtually certain. Thus, in the face of this extended and complex legal maneuvering, it is becoming ever clearer that the entire issue will eventually wind up before the supreme court of the United States.

THE WORLD

Over They Go

Transatlantic traffic in jazz stepped up for the fall and winter seasons.

Count Basie, scheduled to repeat his triumphant conquest of the British isles, may be unable to return as scheduled in September. But the Glenn Miller-styled Ray McKinley orchestra is standing by to fill in.

Basie may be committed for the time period with his appearance and options at the Waldorf-Astoria hotel in New York. And from reports, England is still smarting at the recent tour of U. S. armed forces bases which the McKinley band made but which the Miller-hungry English were unable to attend.

Woody Herman is set to play England in the fall, either with his present band or with a nucleus of the Nat Pierce band. Pierce probably will make the trip, too.

Also mentioned as scheduled tours of possible appearances are Billie Holiday at the Olympia in Paris in February, to be followed by a tour; Erroll Garner at the Olympia in December, for the first leg of a three-month tour of the continent; Dave Brubeck for England, if negotiations hang together; Benny Goodman and band for Monte Carlo and London, pending negotiations, and Jack Teagarden for England, again pending the swap.

Reports from London note that Gerry Mulligan and his group (Bobby Brookmeyer, Dave Bailey, and Joe Benjamin) have been scoring tremendous music and attendance successes, with Mulligan's prowess on baritone and at the piano particularly appreciated by critics and fans. Although concerts in Scotland did not fare as well, the London appearances have been sensational.

Seek Papal Ruling On Jazz

A controversy is simmering in Italy—over whether the spiritual lift given listeners by jazz violates any doctrines of the Roman Catholic church.

An appeal has been made to the Vatican for a ruling on jazz. The music idiom has been under fire from several quarters, including the militantly powerful organization, Catholic Action, which numbers more than 4,000,000 members in Italy.

The organization's publication, *Noi Uomini*, charged that jazz was ma-

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Down Beat

terialistic and pagan music. "From the Christian viewpoint, the judgment on jazz music can and must be severe," the paper declared.

The Italian Jazz federation, claiming to speak for several thousand jazz lovers, declared a great many Italian Catholics "who listen to and play jazz with passion and with absolutely pure intent were distressed at the attacks."

The Federation explained that the roots of jazz were in Negro spirituals, "which even today move us with their profound religious feeling."

One fact emerged from the controversy: although the clamor was great in print, it seemed to affect relatively few persons in Italy. It was estimated that of the nation's 50,000,000 residents, the "true" jazz fans number about 50,000 or 1 per cent.

BANDON AT RANDOM

Here They Come Again

Not too long ago, New England abounded in ballrooms and locations which stocked bands like the mountain streams stocked fish.

With the postwar letdown, the places folded one by one, leaving a bare handful capable of supporting name attractions.

But early in May, heartening news came from Nantasket Beach, just outside Boston, Mass. A glistening new ballroom was being built at a cost of \$250,000, marking the first such construction in the entire six-state area in more than 10 years.

Called the Surf, the ballroom was scheduled to open June 14 with a big-name policy. Among its first bookings were Guy Lombardo, the Ray McKinley orchestra, and the Four Lads. The spot was reported also interested in bands such as Les Elgart as well as top singles such as Tony Bennett and Frankie Laine.

The structure housing the 4,500-capacity ballroom will house retail stores and markets on the ground floor. Its location is such that a window wall along one side will give dancers an unobstructed view of the ocean.

One thing remained secure: other ballrooms in the area would be forced into competition. And far from being a threat to their business, the new spot, it was hoped, would spur interest in dancing and in bands.

RADIO - TV

All-Jazz Radio Station

What may be the first all-jazz radio station in history is to be put into operation by disc jockey Sleepy Stein. Broadcasting 16 to 18 hours a day over station KNOB-FM, Long Beach transmitter with studio in Hollywood, Stein at presstime had virtually finalized a deal securing for himself a substantial interest in the 350-watter.

Stein told *Down Beat* broadcasting would probably begin about June 1, with Dixieland in the morning hours; "pretty jazz" aimed at housewives around noon; a period of Latin jazz sometime in the afternoon; and, he concluded, "at night we wail."

Ray Torian, present owner of the station, will retain an equal share of the stock with Stein and an anonymous third party.

RECORDS - TAPE

Higher and Higher

Record sales continued to soar, with recording firms compiling and issuing first quarter sales figures for the year.

RCA Victor reported an increase of 50 percent over last year's record-shattering total. RCA board chairman David Sarnoff told stockholders at a meeting that TV sales had been lower for the first quarter of 1957, but that the upward sales spiral had no end in sight yet.

At Decca, the first quarter net, including undistributed earnings of Universal pictures, Inc., amounted to \$974,958. Stockholders who number more than 1,500,000 could expect 61 cents per share of capital stock. For the same period last year, Decca reported earnings of \$890,444.

With Both Ears

Latest entry in the burgeoning pre-recorded jazz tape market is Les Koenig's Good Time Jazz and Contemporary

Records, with an initial offering of six stereophonic albums released this month.

Tabbed to retail at \$11.95, the new tapes include the Shelly Manne-Andre Previn *My Fair Lady*, and new albums by Barney Kessel and the Lighthouse All-Stars.

Koenig's decision to invade the stereo tape field marks the culmination of a year-old policy to record all his sessions stereophonically in anticipation of the tape market's development.

Hi-Fi Tax

Congressman Aime J. Forand (Dem., R.I.) discovered an untapped area for federal taxation—high fidelity equipment.

Accordingly, he introduced an excise tax bill in the House early in May which would levy a 10 percent tax on tape and wire recorders, and on phonograph equipment. The measure would exclude from the tax any equipment for the manufacture of pre-recorded tapes, as well as those for radio and TV and scientific research use.

Jazz Festival Roundup

(Ed. Note: Following is a list of the jazz festivals thus far scheduled for this summer, the participants, and other pertinent information.)

June 28-29: Castle Hill Festival, Ipswich, Mass. Ella Fitzgerald and the Oscar Peterson trio.

Tickets: \$3.50

Information: Castle Hill Music Foundation, P.O. Box 228, Ipswich, Mass.

* * *

July 4, 5, 6, 7: American Jazz Festival at Newport, R.I. Four nights of all-star singers, bands, and combos, at Freebody park.

July 4 will be a birthday tribute to Louis Armstrong.

The four-day program will include performances by the bands of Stan Kenton, Count Basie, and Dizzy Gillespie.

Instrumental groups will include Erroll Garner, Armstrong, Dave Brubeck, Roy Eldridge, Lionel Hampton, Stan Getz, Gerry Mulligan, George Shearing, Jack Teagarden, Teddy Wilson, Oscar Peterson, Bobby Hackett, Coleman Hawkins, Turk Murphy, Tony Scott, Toshiko Akiyoshi, Kid Ory, Red Allen, Ruby Braff, Cozy Cole, Cannonball Adderley, Don Elliott, Gigi Gryce, Don Byrd, Jimmy Giuffre, Bobby Henderson, Stuff Smith, Horace Silver, Jimmie Smith, Rolf Kuhn, Mat Mathews, Bernard Peiffer, Sonny Stitt, and Kai Winding.

Singers scheduled include Ella Fitzgerald, Chris Connor, Billie Holiday, Carmen McRae, Sarah Vaughan, Jackie Paris, and Jimmy Rushing.

A special performance will be given by the Farmingdale, N.Y., high school dance band.

July 5 and 6 at 11 a.m.: panel discussions; no charge.

July 5 and 6 at 2.30 p.m. six combos and/or soloists each day, some experimental, some not. Admission \$1.

Price scale for each of the four evening concerts: \$3, \$4, \$5.

All events will take place at Freebody park.

For information about tickets, reservations, etc., write to American Jazz Festival, Hotel Viking, Newport, R.I.

* * *

July 26, 27, 28: Fire Island festival, Flynn's Ocean (Bay park) and Point of Woods, N.Y.

As presently planned, the Yank Lawson-Bob Haggart combo will perform Friday afternoon. Rex Stewart will head a unit Friday night with Coleman Hawkins, Garvin Bushell, Vic Dickenson, Marty Napoleon, Arvell Shaw, and Mickey Sheen. Lucky Thompson may be the headliner Saturday afternoon.

"A Tribute to Fletcher Henderson" Saturday night will reunite such Henderson alumni as Hawkins, Rex, Roy Eldridge, Buster Bailey, J. C. Higginbotham, Dicky Wells.

Gerry Mulligan and Annie Ross will be heard Sunday afternoon, and an all-star jam session composed of members of previously heard programs will end the festival Sunday night.

Cups will be awarded to Hawkins, Eldridge, Miss Ross, and Maxine Sullivan.

Capacity is 2,000. A tent will be erected.

Information: Bob Haberman, MO-hawk 9-5754, New York.

* * *

Aug. 2-17: Stratford Shakespearean festival, Stratford, Ontario, Canada. Aug. 2-3: Count Basie.

Aug. 9-10: Billie Holiday, Ron Collier quintet with Norm Amadio.

Aug. 16-17: Gerry Mulligan quartet, Teddy Wilson trio.

Information: Stratford Shakespearean festival, 109 Erie St., Stratford, Ontario.

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Aug. 23-24: Second annual New York Jazz festival, Randall's Island.

Information: New York Jazz festival, 565 Fifth Ave., New York.



Drummer Johnny Guerin accepts trophy from Howard Rumsey in behalf of the San Diego state college quartet, which won the 1957 intercollegiate jazz festival at the Lighthouse, Hermosa Beach, Calif., April 21. L. to r.: Bob Saravia, bass; Mike Wolford, piano; Guerin; Don Sleet, trumpet, and Rumsey.



Bob Rogers' ensemble, from the Los Angeles Conservatory of Music, tied for second place. (L. to r.): Rogers, drums; Harold Hollingshead, bass; Corky Long, baritone; Marvin Belew, tenor; Carl Crandall, alto; Bruce Locke, trumpet, and Frank Iseri, trombone. Pianist Joe Lettieri not shown.



The Long Beach state college entry included (l. to r.): Carlos Ripley, bass; Bob Nussenger, tenor; Bill Lukas, alto, and Bob Gertsclauer, baritone. Members Phil Rivaldo, drums, and Jim Gordon, piano, are not shown.

College Jazz

"Much preparation and painstaking rehearsal ..." by the 14 competing groups in the sixth annual Intercollegiate Jazz festival held Easter week at the Lighthouse in Hermosa Beach is credited by Howard Rumsey, leader of the All-Stars, for the extra-high musical quality of the event.

According to Rumsey this preparation was most evident among the winning combos and instrumentalists. "It points to an interesting moral," he observed: "you gotta work."

Winning group in the 1957 festival was the quartet from San Diego State college, runners-up last year, with Don Sleet, trumpet; Mike Wolford, piano; Bob Saravia, bass, and Johnny Guerin, drums.

In addition, the four were voted all-star choices on their respective instruments by judges Rumsey, Richie Kamuca, Conte Candoli, Stan Levey, and pianist Dick Shreve.



Charlie Lloyd, voted best altoist in the festival, accepts trophy from Rumsey for the University of Southern California quartet, which tied for second. Richie Kamuca (l.), Conte Candoli (2nd fr. l.) and Dick Shreve look on. The U. S. C. group included Lloyd, Charlie Shoemaker, piano; George Stearns, bass, and Don Joham, drums.



Relaxing at the festival were Shorty Rogers, George Wein, RCA Victor's Bob Grant, and Nesuhi Ertegun, head of Atlantic Records' jazz division.

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McKinley was questioned at length by Bel-
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CURTAIN PARTS, LETS MCKINLEY THROUGH

By Dom Cerulli

THE MAGIC of Glenn Miller's music extends behind the Iron Curtain.

That's what Ray McKinley and the men of the Miller-McKinley band discovered on their recent trip there for the U. S. State Department.

"We brought a brand of music to these people who had never heard it in person," McKinley said on his return. "They had heard Miller music in the movies and on radio, but it seemed like a real event to them by the way they responded and turned out for us."

What about their response?

"Sensational! Great! Tremendous! Fabulous!" exclaimed McKinley. "What can I tell you? Any adjective you can possibly imagine; that's what it was."

Altoist Lenny Hambro, road manager of the band, remembered how crowds would flock to the railroad stations and present Ray, vocalist Lorry Peters, and himself bouquets of flowers on arrival. Reporters flocked around the musicians, firing questions faster than the interpreters could relay them.

"The response everywhere was great," Hambro said, "but compared to the Iron Curtain countries, it seemed pale."

THE MILLER BAND, under the direction of McKinley, played armed forces bases in Germany, France, England, North Africa, and Germany again before moving into the Red-dominated nations.



Band manager Lenny Hambro hands out mail to sidemen after picking it up in Belgrade. Drummer Larry Callahan is second from left.

Hambro noted that after the first concert, and the response to the band's jump numbers and the two tunes by his jazz quintet, most of the ballads were replaced by swing tunes.

"When we started," he recalled, "the quintet played two numbers in a concert. By the end of the tour, the quintet was playing five tunes and appeared in both halves of the concert."

The band played concerts in Poland and Yugoslavia and had an international incident in Czechoslovakia.

The incident was one in which the band members spent a small eternity in a locked train car behind the Iron Curtain with no food, little water, and no interpreter.

"FROM THE START," Hambro said, "I wondered what it was going to be

like with interpreters. I'm the band's road manager and everything was on my shoulders. The first experience was rough.

"We took a bus from West Berlin to East Berlin, and had an interpreter who didn't speak English. On top of that, he looked like a character out of *Foreign Intrigue*. The only word he could say in English was 'problem'."

That turned out to be one of the key words of the trip.

The band had problems, and so did legal counsel David MacKay.

The attorney and his wife were held in what the Reds politely termed a transit hotel (actually a detention camp) overnight in Prague. When they were escorted to their train out of Prague, they were not permitted to ride in the U. S. ambassador's car, but had

to ride in the back of a guarded truck.

MacKay's troubles grew out of those of the band.

HAMBRO SAID the conflict apparently started when the band was refused permission to play in Czechoslovakia. "They would let us play there if we authorized an exchange for one of their groups," he said.

This development came at the last minute, because the U. S. ambassador in Czechoslovakia had planned for weeks to give the band a huge reception at his home and already had ordered food and arranged for lodging for the personnel.

"The day before we left for Prague," Lenny said, "we got a wire canceling our engagement. We were told we couldn't even play for the private party at the ambassador's home."

That was where more troubles set in.

Hambro told his interpreter to have the band's tickets changed to Vienna from Katowice, Poland. Then the band would entrain for Belgrade.

Everyone knew the band's visas were no good in Prague. Their entry into Czechoslovakia would be illegal.

But enter they did. The tickets were arranged with a minimum of trouble, but the foulup occurred on the train.

"We left Katowice at midnight, April 14," Hambro said. "We had told the conductor about the change in our tickets. We were due in Vienna at 2:55 p. m. on the 15th."

"About 10 in the morning on the 15th, one of the guys woke me and said he had been checking a map. From the stops we had been passing, he said, we were going to Prague. I checked, and sure enough, we were headed for Prague."

"MEANWHILE, there was nothing to eat, no dining car, and we wouldn't arrive in Prague before 6:30 that night."

"I woke everyone on the train and told them to get our baggage and the instruments ready. Our train would be in Prague 10 minutes, then it would leave to go back to Warsaw."

"I took one of the bandmen who spoke some German and crashed the gate when we arrived. The others were unloading the instruments and baggage. I ran for a telephone, with the gate guards and station people shouting behind me. I made it to the phone."

"Then I realized I couldn't speak the language and I didn't have any money to use for the call."

"At an information booth nearby, I placed a call to the U. S. embassy. They told me that the people in Vienna had been waiting since 2 p. m., but that they would see what could be done. Twenty minutes later, an embassy representative arrived."

"He explained that we couldn't leave because we might be arrested."

"WE HADN'T EATEN for 18 hours, and none of us had shaved or washed because there was no water on the

train. He called the foreign office and arranged for special visas so we could eat and freshen up while waiting for our train out."

"We ate like cave men."

The band left Prague at 11:10 that night, headed for Vienna.

"About 4:30 in the morning," Hambro said, "the train stopped and some soldiers and civilians came on. They wanted our declarations, visas, passports, and all that. I had all the stuff with me so the band members wouldn't have to get up. But they insisted on getting everyone up."

"We were due in at Vienna at 8:30 that morning. But when I woke up and looked out the window, I saw we were uncoupled from the train and standing at a siding on the border. It was after 9:30, and we hadn't moved since the inspection about 4:30."

"The railway station was deserted. We tried the doors to our car, but they were locked. We were unable to leave the train. Finally a man came over calling my name, and told me I was wanted on the telephone."

"IT WAS THE EMBASSY at Vienna."

They had been waiting for our train for two days. We had been held up so long by customs that we had missed the engine connection, and would have to wait until after noon for another engine. We finally got into Vienna at 4:30 that afternoon.

"Again, everyone was starved."

"I personally think the train people did everything they could to foul us up once they found out we weren't supposed to be in the country."

With a scant four hours to wash, shave, and eat before leaving for a concert at Belgrade, it was decided that the first concert there would be canceled and made up the following Saturday.

While the rest of the band ate, Hambro tried to get the band's tickets. He had exchange problems, and also a money shortage. But the U. S. embassy lent the needed funds and once again the band was rolling.

IT WAS DURING this hectic period that MacKay went to the band's assistance and found himself an overnight guest of the Czechoslovakian government because, as they explained, the band was not authorized within that country's borders so he had no business there, either.

But there were bright spots for the band, too.

"It's hard to put into words," McKinley said. "Response-wise, we have nothing at all like this in our country. For example, over here the young people like rock 'n' roll. But there was a real difference over there."

"They (behind the Iron Curtain) didn't go as exhibitionists. They came to listen."

Hambro said, "One town in Yugoslavia seemed a little cold to us. They loved the band, but they were not so avid as other towns. I guess they had a lot more Red influence there."

"Well, four months earlier, they would have been thrown in jail if they had been seen talking to us in Poland."

EVERYONE ON the band noticed that the people seemed familiar with the Miller book. "They remember the pictures *Sun Valley Serenade* and *Orchestra Wives*," said Hambro. "And in some spots *The Glenn Miller Story* had played."

"But the reception was so great. We played six concerts in four days in Warsaw. They were sold out weeks before. We just were unable to play an extra concert. Tickets were being scalped for what amounted to a week's salary... about \$6. After every concert, Ray, Lorry, and I received flowers."

McKinley brought his great sense of showmanship into play by simply learning the Polish for "It's nice to be here." Spoken with his Texas drawl, it must have been wonderful to be there to hear.

The band had some laughs: interpreters told the audiences that the medlies were "mish-mash" and that one of the tunes would be *Shine On, Harry Moon*.

"Jazz club members over there hear American jazz on the *Voice of America*," Hambro said. "I heard a couple of shows and they were wonderful. That Willis Conover is doing a terrific job for jazz and for this country."

"They were even familiar with my quintet record through the *Voice*."

"The musicians over there are so hung up. Sax players begged us for mouthpieces. We gave away a box of reeds, and a guy kissed me."

"Fans asked us a million questions. They wanted to know where we played in America, and whether Count Basie would ever go across. It seemed that they were more interested in modern jazz than the traditional."

"The Poles are a wonderful people. Forgetting about the reception and the treatment we got, which was tremendous, we saw how they had built everything they have with their hands out of nothing. We saw a woman close to 70 carrying a load of wood that two of us would have had trouble with."

"Living there is poor. Poland is very poor. But they have lots of courage."

"AT ONE TIME or another on the trip, we all had colds. There was some virus sickness, and Lorry was affected, but she was still able to sing. Mac had it bad a couple of times, and couldn't give encores. His vocals went over very big, especially *Chattanooga Choo-Choo*, and *Kalamazoo*."

McKinley summed up the trip and its impact when he said, "I think we made a lot of friends for the United States."

"It's easy to exaggerate a thing like this, but the youth of the country—kids in their formative years—got the idea of the thing. In other words, we were there to make friends."

"It's hard to put into words. But I'd love to go back."

Short Memories

Here's The Concert Everybody Forgot

THE GLENN MILLER CONCERT no one remembered will be issued on RCA Victor Records this fall.

It's the 14-tune set, complete with audience applause and Miller himself announcing the numbers, which the band played Oct. 6, 1939, at Carnegie hall, on the popular music night of ASCAP's week-long Festival of Music.

Paul Whiteman, Fred Waring, and Benny Goodman and their bands also appeared at the festival that Friday night, and although Whiteman doesn't recall it, his may be the voice which introduced Miller to the packed hall.

In recent years, attorney Dave MacKay, Miller's legal counsel, has received letters and queries about the concert and its availability status on records.

"I personally asked everyone in the organization," MacKay said. "Mrs. Miller didn't know about the concert. Neither did Don Haynes, who booked the band and was later its road manager. Mrs. Haynes, who was Polly Davis, Glenn's secretary, didn't recall it."

"Even Chummy McGregor, who kept the band's records on the road, had no memory of the Carnegie hall concert."

THE MATTER limped along, with demanding queries trickling in quite steadily, until 1951. Then disc jockey Norm Prescott of Boston's WORL got in touch with MacKay.

"Prescott said he had a tape of a concert Glenn did at Carnegie hall," MacKay said. "Naturally, I went to Boston to hear the tape. It was a concert, but the sound was not good."

That Night In '39

Following is the program of the Oct. 6, 1939, Carnegie hall concert presented by the Glenn Miller orchestra which will be released on an LP by RCA Victor:

Moonlight Serenade (47 seconds); *Running Wild* (2 minutes, 45 seconds); *Sunrise Serenade* (3:39); *Little Brown Jug* (3:05); *Stairway to the Stars* (1:45); *To You* (1:40); *One O'Clock Jump* (5:15); *Londonderry Air*, or *Danny Boy* (2:07); *Jim Jam Jump* (1:45); *FDR Jones* (2:05); *Hold Tight* (1:15); *In the Mood* (3:42); *Bugle Call Rag* (3:42); and *Moonlight Serenade* (42 seconds).

Vocals are by Ray Eberle, Marion Hutton, and the band.

"Prescott said he had bought it from a man in Baltimore, but it later turned out to be actually an on-the-spot recording of a concert played by the band in Symphony hall in Boston and not authorized for recording."

"At any rate, Prescott asked his listeners if they wanted the Miller Carnegie hall concert on record, and he got more than 1,000 replies."

MacKay said that following the Prescott letdown, he was more convinced than ever that Miller's band had never played the Carnegie hall concert. No one had turned up any evidence to disprove his belief.

"But along came October, 1956," MacKay said, "and NBC celebrated its 30th anniversary. On a program by Ed Herlihey some Miller stuff was played."

"I IMMEDIATELY received a letter from the most avid Glenn Miller fan alive, a fellow named Joel who lives out on Long Island. He somehow manages to keep in touch with everything."

"He sent me a verbatim copy of Herlihey's words and the titles of two songs, *Jim Jam Jump* and *Danny Boy*, which were played on the show."

"I was still skeptical because we had asked NBC, and RCA Victor had asked NBC to check through the files for the date of the concert. Nothing had been turned up."

"There had been a previous incident when Joel answered a blind ad offering to sell tapes of the Glenn Miller Carnegie hall concert for \$25. The tape turned out to be not genuine. A fellow in the Bronx had merely transferred some recordings to tape."

"But then some things happened which convinced all of us that there had been a concert."

"MRS. MILLER WENT on a house-cleaning binge and found an invitation and program for the ASCAP Festival of Music, with Glenn Miller's band scheduled for a Friday night concert on Oct. 6."

"Maybe this was the concert none of us could remember," she wrote across the top of it, and sent it to me."

"At about the same time, either Chummy or Don Haynes ran across the pay records for that date, and a concert and radio show were listed."

"Then NBC found the recordings."

At RCA Victor, pop album director Ed Welker, filled in the rest.

"NBC ran down the transcriptions after the material used over the air for that show was identified. It was



Glenn Miller
He Announces

found on glass discs, and the recorded content has been very carefully transferred to tape. The sound is excellent."

FOR THE LINER notes, present plans are to reproduce some of the material Mrs. Miller found while house-cleaning. That material, coupled with the virtually 'round-the-clock tenacity of an avid Miller fan, led to the rediscovery of the long-lost concert recording-tapes.

Welker said the concert, a single LP, will be released in November.

It marks the latest in a dwindling supply of music left by a bandleader who is fast becoming legend.

—dom

Mann-Sized Piano

New York—Jazz flutist Herbie Mann recently acquired an electric piano, which he finds invaluable in arranging and composing. It comes equipped with earphones, so Mann can play it and not disturb neighbors.

What really impresses him, though, is the fact that the instrument can be used while Mrs. Mann is watching television in the same room, and Herbie can plug in his phonograph and play records through his piano.

Nowadays, though, Herbie finds that whenever they leave the apartment, Mrs. Mann asks, "Have you turned off the piano?"

JAZZ PIANISTS: 1

(Ed. Note: John Mehegan, jazz pianist, teacher, and jazz critic for the New York Herald-Tribune, has prepared a series of five articles on some of the most popular and talked-about pianists in jazz, each the symbol or leader of a "school" of playing. Beginning with this article on Oscar Peterson, Mehegan will analyze the styles and contributions of Dave Brubeck, Erroll Garner, Hampton Hawes, and Phineas Newborn.)

By John Mehegan

OSCAR PETERSON is probably the finest jazz pianist in the world today. In terms of concept, swinging, repertoire, in his handling of the three R's of music (rhythm, melody, and harmony) and above all in his high level of communication with an audience, Oscar is certainly the most mature.

Oscar's roots are deep, both in jazz and in classical music. All this, coupled with a brilliant technique, gives him a flexibility and a high selectivity comparable at least in recent times, to the great Art Tatum.

The irony of Oscar's phenomenal success lies in the perplexing fact that he never plays at his full potential, which he first revealed in his amazing Carnegie Hall debut in 1949. The reason for this self-imposed restraint is difficult to understand, unless Oscar sincerely feels that he benefits by doing so in the area of communication.

Peterson seems to have few direct roots with Bud Powell. Tatum has probably always been his basic influence, with a strong Nat Cole quality in recent years. Early Peterson, on the other hand, showed a strong feeling for Charlie Parker and an extensive use of the Shearing locked hands style which he no longer uses.

THE EVOLVING of Oscar's career is a curious one, in that instead of following the classic design of ever increasing expression and control, we have here a reverse process of a gradual diminution of his expressive powers. Oscar is probably the most recorded pianist in the world today, and a study of his releases for the last eight years follows a peculiar graph line which moves from a high point in 1949 (Oscar Peterson at Carnegie) to an unbelievable nadir around 1954 (*Plays Pretty and Sings*), and then moves up with the appearance of his composer series (Ellington, Kern, Rodgers, Gershwin).

Oscar seems to have leveled off with this latter series, having finally established himself as the leader of an extremely organized group; this is indeed a tight little isle with Herb Ellis and Ray Brown. Realizing the tremendous pressures confronting a trio pianist, Oscar has molded a tightly arranged group with elaborate introductions, in-

terludes, and endings. It must be kept in mind that this trio does not perform in the cloistered security of intimate clubs, but rather is a top level unit performing for multitudes often in large amphitheaters.

Oscar's consummate artistry dominates this trio on a plane that probably no other pianist in the world today could sustain. For all of this, one sometimes feels that Oscar has paid a musical price in becoming a stellar package to be shuttled about the world in the ubiquitous orbits of Norman Granz. To some, the answer to this lies in the simple fact that Oscar has become commercial. This is an easy challenge to hurl at the lower echelon of jazz "show business," but is not a sufficient explanation in dealing with a musician of Oscar's stature.

BEING COMMERCIAL is not a question of how much money a musician makes, how popular he is, or even a question of what his fellow musicians might think of him. The key here lies in the individual musician's attitude toward his own work; if he believes in what he does, he is not commercial; if he does not believe, then he is pandering to popular taste for financial gain.

There is no doubt but that Oscar believes in his music in the same way that Dave Brubeck and Hampton Hawes believe in their music. Still the fact remains that in the beginning, Oscar did display a tremendous Bird-inspired concept with incredible locked-hands designs such as had never been heard before or, for that matter, since (*Tenderly*, *Oscar's Blues*, and *I Only Have Eyes for You*).

In recent years a strong group feeling has evolved in which Oscar has often created microcosms of big band arrangements and by so doing has lost the free-blowing feeling of both the Tatum and Hawes trios. Occasionally these arrangements can become wearisome in that the listener must wait interminably for the blowing.

Out of the strange amalgam of styles and influences has often been heard the criticism that Oscar is "eclectic," meaning he has not evolved a personal sound or has not transformed his early influences into a fresh concept of his own. This does not seem to be a fair criticism, since it is commonplace these days to speak of a "Peterson style pianist" (Billy Taylor, Paul Smith, Wynton Kelly, Ralph Sharon). Despite the fact that Oscar does display deep pianistic roots, he seems to somehow transform them into something new through his great beat and technique.

OSCAR EMERGES as the outstanding pianistic representative of the non-funky school. In his eight years of big time professional playing, Oscar has remained the undisputed master of the so called "wig" school. In the ranks



Oscar Peterson

of the funky pianists new challengers often appear (Horace Silver, Hampton Hawes, John Williams, Pete Jolly, Bobby Scott, and Eddie Costa). Young pianists seem to respect Oscar for the great musician he is, yet prefer the harder schools of time when working with rhythm sections.

The fact that Oscar does not use a drummer, but does use a guitarist, coupled with the fact he does not use any of the left hand mannerisms of the funky pianist, such as the open seventh and the open fifth, all of this tends to place him in a unique position in jazz piano today. It is also apparent that Oscar's style in the hands of a lesser musician often takes on unmistakable cocktail qualities, which young jazz pianists avoid at all costs.

Oscar has yet to meet the ultimate challenge of any pianist, namely to play solo piano.

He would probably bring more gifts to this endeavor than any other pianist today; he, more than anyone, could carry to a new high the achievements of Art Tatum. More than any other pianist, Oscar possesses a sensitivity for the hidden subtleties of the keyboard that Art knew so well and the "chica-chica" boys have no time for.

TODAY, when much of jazz piano is becoming a febrile desert of eighth-note mannerisms, Oscar stands as the last bulwark of all the warm lush romanticism of Tatum and Shearing.

In *Piano Interpretations on Clef* there is an example of Oscar's solo playing that is vague, aimless, and completely lacking in any kind of architecture. To abandon the security of his sinecure with JATP and meet this challenge would indeed be a painful decision for Oscar, yet he stands today at the crossroads of this possible achievement.

For those who feel an artist's talents belong to the world rather than to his personal exploitation, this is an easy problem, but for the individual artist it is a difficult one. Oscar has already given the world much beautiful music and even if he has already attained the highest level of his achievement, he has assured himself a secure position with some 10 or 12 other master pianists from 1900 to the present day.

THE EIGHT-YEAR-OLD Prestige Records Company operates in an offbeat, unmajor-like manner.

For instance, the musicians themselves act as talent scouts and a&r men, just four records a month are issued, and entire 12-inch LPs are given over to newcomers who have yet to make their mark.

The business operation at Prestige is run like a baseball club, with 28-year-old Bob Weinstock the manager, relief pitcher, and often the clean-up man.

Soft-spoken but firm in his opinions and taste, Weinstock says of his Prestige operation: "The only way we move is up to me, and my tastes change. Right now I'm strictly interested in jazz. I also like classical music, but it's not as strong as my like for jazz."

"Our recording policy in the future is dictated by what the musicians are doing. Personally, I feel jazz must swing, have strong emotional qualities, and must have some semblance of order in the compositions. Most important are swing and feeling."

ON THIS CASE, Weinstock has built the Prestige label into a formidable independent, with the accent on new faces.

"Many of our artists are unheard of right now," he said, "but I am convinced of their talent. Not so long ago Sonny Rollins, Teddy Charles, Art Farmer, Milt Jackson, Phil Woods, and Billy Taylor were relatively unknown. But they were talented, and that wins out in the long run."

Prestige cut many more than the four LPs it issues each month, Weinstock said. "But that's because we are trying to record the modern jazz scene as completely as possible," he added, "and especially the newcomers. There are so many coming along now, we feel we have to record them. These musicians must be recorded in their formative stages."

Weinstock also said he believes that the upcoming young musicians have "more fire in their playing at the beginning of their careers. Even if they haven't reached their technical peak, they have enthusiasm."

"It seems that when they attain that technical control of their instrument and get a little older, their ideas are more set, and they try for less. They become conservative in their musical thinking."

"Part of it is that they know they have been accepted. Their enthusiasm is gone. They become like old pros, and it's just a job. I think that's the easy way out."

CURRENTLY UNDER exclusive contract to Prestige are Jackie McLean, Red Garland, Mose Allison, Ray Draper, John Coltrane, Mal Waldron, Gil Melle, Webster Young, Gene Ammons, Moon-dog, Barbara Lea, and Phil Woods. Many of them are "unknowns," but Weinstock said it is important to have them in the catalog.

PRESTIGE

To Some People It's A Word That Means Renown,
But To Bob Weinstock It's A Whole Way Of Life

"When we sign an artist exclusively," he said, "it is not so much to keep him away from recording and to take away his earning power, but rather we assume responsibility for the artist. We try our best through the efforts of our organization and through outlay of funds to promote him."

"Too many musicians think in short terms. They are concerned with how many dates they did this week and how much they made this week. I don't think they realize that they can reach a saturation point as far as musical creativeness on records goes. Any good thing loses its value by overexposure."

"We feel their attitude should be to put out good records, fully promoted. A musician should try to have a group of his own. That's very possible to do these days because many clubs want small groups."

WEINSTOCK'S ADVICE for a musician is to associate with a good record company, one willing to promote, and then take a day job while waiting for a break. The musician would make records that mean something, Weinstock said, rather than making a living by turning out just record after record.

Or another way would be to join a group and work as part of it until the public and the critics are willing to accept the musician on his merits.

"In a recent interview in *Down Beat*," Weinstock went on, "Phil Woods said he lost his shirt by being with Prestige and being tied up with a contract."

"He says we kept him from doing sideman dates. Well, I can't recall very many instances when he asked permis-

sion to do those dates, and if he did, we always allowed him to record."

"However, the few times we didn't let him record with other companies, it was because these companies would not let us use their artists, or the a&r man there planned a quartet or quintet date where Phil would have been playing more than the leader of the session."

"Then that record would be in competition with ours."

"When we heard him play on a Jimmy Raney session, he was unknown except to a few local musicians. We hired him and liked him. When we spoke about signing exclusively here, you never saw such an eager musician who wanted to sign a contract so fast."

"Where were all the companies who want him now at that time? As soon as the critics discovered him, those other companies all wanted to jump on the band wagon and record him. It happens every time because very few companies have the guts to sign unknowns, but they wait like vultures once the critics approve."

Weinstock cited Al Lion of Blue Note and Ozzie Cadena of Savoy, although competitors, for their work in giving newcomers a chance.

"A lot of other companies take a chance on an unknown," Weinstock continued, "but it's not the real uncommercial musician with a lot to say musically. Usually it's someone with a good commercial approach."

Probably the youngest label owner in jazz today, Weinstock found himself captivated by jazz at the age of 13. "I liked New Orleans," he said, "but I soon got around to the modern stuff."

Prestige actually was an offshoot of a record store on 47th St. off Sixth Ave. in New York. There, Weinstock dealt in collectors' items, and grew friendly with many of the musicians who came in to browse. When the shop closed at 10 p.m., Bob would almost naturally stop by the Royal Roost around the corner.

IT GOT SO that he became so much a fixture, Monte Kaye gave him a free pass. It was the bop era, "and the cool side of modern jazz was getting very little exposure," he recalls. "I leaned particularly to bop, and I still do. But I appreciate the cool side."

The musicians and the students from a nearby music school so pestered Weinstock for records by Lennie Tristano, Lee Konitz, Gerry Mulligan, and Stan Getz that he started the Prestige label almost in self defense.

"With all that pestering," he laughed, "I thought I'd make a mil-



Barbara Lea
She Signed

lion dollars. I didn't make a million, but I had a lot of fun."

Bands were still big, and Weinstock recorded key sidemen out of Woody Herman and Dizzy Gillespie's crews. From the first session, which placed Tristano and Konitz on 78 rpm records, to the current four-LP-a-month release, the operation has been virtually a one-man show.

When the 78s proved too short for lengthy blowing, Prestige became an LP label. His early 78s were pioneers of the part-one, part-two blowing session records.

While Prestige today cuts a great many free-swinging blowing sessions, there's a move underway to give the arrangers and composers a workshop setting for their compositions. Already in the can for future release is an LP by the yet unnamed quartet headed by Teddy Charles and Mal Waldron, playing compositions by the leaders; as well as an LP called *Quadrama*, featuring Gil Melle, baritone, with Joe Cinderella, guitar; George Duvivier, bass, and Shadow Wilson, drums.

For fall release, Prestige will present the first of all Gil Evans LP, with Gil leading a nine-man group in his own arrangements based on jazz standards.

ON THE SUBJECT of record companies, Weinstock also has some pertinent comments to make.

"A lot of companies recording jazz today look at it strictly as a pop venture," he said. "The musicians are so restricted by watered-down arrangements and a short time to blow, and by the choice of material, that the whole meaning and purpose of jazz is destroyed."

"And, they hand out records to disc jockeys for promotion as if they were giving away peanuts. They're hoping that one tune will catch on, like Bobby Hackett with strings or some of the Jackie Gleason things.

"But they let the real jazz jockeys, the ones who are really interested, go without anything. It's the pop jockeys who count.

"Our policy to small disc jockeys is that they can receive records from us at our cost. We couldn't afford to service them all, but we sell at cost to anyone who writes in on a station letterhead."

Weinstock said he doesn't feel that the samplers to jockeys are reaching many new people. Those people who are going to collect jazz, when they are ready, will know what's good without being pushed, he added, and a person won't buy jazz or follow it until he is up to it emotionally, or until he has developed a strong interest in the field.

"That's why we don't water down records," he said. "We try to avoid depending on advertising gimmicks. Some people learn about jazz from their friends or from jazz disc jockeys. Then they make up their own minds. I don't believe anyone can be forced into collecting jazz."



Gil Melle
One of the Blowers

"AND ONCE A person likes jazz and becomes part of it, he very rarely loses that interest."

Weinstock admits that his chief interest in life is sports. Jazz and the fascination of his business rank close behind.

A transplanted New Yorker now living in Teaneck, N. J., he manages the neighborhood team in the Babe Ruth Baseball league there. Working with youngsters 13 and 14 years old in baseball has its parallels in the jazz business, he asserts.

"In running a record company, I try to use a lot of Branch Rickey's theory," he said, smiling. "Rickey was one of the great administrators, particularly for dealing with people. He was able to get the most out of his ballplayers—in his pre-Pittsburgh days.

"Rickey had a great team of people he developed through a farm system. It got to the point where, when he sold or traded an older player, there was a good young player waiting and ready to get in.

"IN MY ROSTER, I have some top artists. But more important is my secondary list . . . my bench. I keep working with them. When I lose my top artists, I have a secondary who is ready to break big. Then I move him into the release schedule with top priority.

"The only drawback is that I don't get big money when a top star leaves. But I do have his masters, which, in my operation, is equivalent to trade or sale money.

"In recording and dealing with musicians, I try to make it like being a manager of a baseball team. I try to get the most out of them musically while getting to know their personalities, how they think, and how they work. In that way, I learn who I must be strict with and who I can leave on their own. I also determine how to control the group when it is together."

Shortly after he moved to Teaneck, Weinstock was walking along Main St. when he saw a shingle for Dr. Rudolph

Van Gelder. He went in and introduced himself, and rather than having his eyes examined, he worked out a recording agreement with the engineer.

Three days later, the Miles Davis *Solar Session* date was held.

UNTIL HIS MEETING and alliance with Van Gelder, Weinstock said his interest had flagged, partly because of the quality of his 10-inch LP line, which was poor in sound and packaging.

"As we went along with Rudy," Weinstock said, "my whole interest came back. I had lost it from 1952 to 1954 and had even tried to make some r&b records, which were not successful.

"The original enthusiasm came back, and Rudy's influence on me has been very strong. He needled me on jackets, once the sound quality came up. He got me concerned with the art work, the liner notes, everything about the product.

"An LP is not cheap. People who buy them are entitled to the best possible product. That's why starting very soon we are going to put pictures taken at the sessions on the back of the albums. We are thinking about inserting the notes in the album, and maybe even starting a little news magazine. We have to look for new things all the time."

Sessions are generally held on Fridays, with Weinstock quietly presiding, in engineer Rudy Van Gelder's home.

At the informal Friday sessions, Weinstock has an element of suspense for everyone concerned.

"I eagerly await that day," he said with a grin. "Half the time I don't know who is going to show up. The musicians may not be prepared or they may not feel like blowing. Then again, they may be loose and relaxed. I'm a great believer in letting people do what they want.

"That's my personal philosophy of life; since I was a kid, I have tried to do what I liked. I never let business interfere with my personal life."

PERHAPS THAT IS one of the reasons why Weinstock rarely goes to night clubs and has no talent scouts. The musicians who play for Prestige act as talent scouts and recruit their own sidemen for sessions.

"The musician himself is the best judge of talent," Weinstock said. "They bring in the newcomers to a date. They have to play with them, and naturally no one wants to make a bad record. Clubs almost never give newcomers a chance.

"That's why, at a session, I leave everybody alone and either approve of the session or disapprove. Once you take away the thinking on their own from the musicians, it becomes very bad.

"Music is the most important thing," he said, almost in summary of his life. "The important thing is the release and not the form of the release."

—dom

the hot box

By George Hoefler

JAZZ PLAYING ABILITY is not a sometime thing, and the performance requirements are of a highly individual creative nature. It is said a man can play jazz or he can't play jazz, and sooner or later the truth will out. In the case of Robert Bolden Henderson, whose fine piano style is currently featured on Vanguard Records, the truth is coming out "later," although for almost 35 years he has been playing fine piano.

Among the factors causing Bobby Henderson to remain unknown for all these years were his desire to live a settled-down life in one place with a circle of friends, his satisfaction with working as a solo pianist (although his recent recording activity has stimulated his desire to get a small group of his own), and his permitting his name or billing to get juggled around so that even he himself is not sure whether his name is Bobby Henderson or Jody Bolden.

The name situation came about as follows. Up until World War II he was Bobby Henderson, the Bobby Henderson that Billie Holiday mentions in her recent book as being her accompanist around 1933-'34. Quoting Billie, "I still think he was the greatest." Then during the war he played trumpet in an army band and his cronies nicknamed him "Jody" because things were always happening to him.

When he returned to civilian life he must have deemed the nickname went better with Bolden than with Henderson. There is confirmation within his family that it is very possible he is directly related to the New Orleans branch of the Bolden family.

HENDERSON WAS BORN in New York City in 1910 and as a youngster he became fascinated by the fabulous piano players in Harlem. When only 16 years old he replaced Willie (The Lion) Smith in Pod's and Jerry's speakeasy at 133rd St. and Seventh Ave.

He first ran across his idol, Fats Waller, when he heard the great one playing organ for the silent movies at the Lincoln theater in Washington, D. C. Later they met in New York and Bobby was one of Fats' prize students.

Henderson joined Tommy Myles' 14-piece band in Washington and they played the Lincoln theater, club dates, and colleges. A youngster named Billy Eckstine also was on his first job with this group.

The above job was followed by a stint with Joe Neville's traveling band out of Boston, and this essentially completed Bobby's career playing piano for big bands.

He also became fed up with show business in New York City. Starting way back, he had a taste of the Great White Way. He had played piano for two weeks at Radio City with the Erno Rapee band on the stage. The "bit" was they wanted a hard-boiled Harlem

scene set in a pool room with the piano covered with beer bottles and the pianist playing *I Got Rhythm*. Bobby got the job and in the process intrigued the girls in the ballet, who were all jazz fans, as well as the "stage manager" who at that time was sportscaster Bill Stern.

STERN TOOK BOBBY to a rehearsal of Ziegfeld's *Kid Boots*. Some one came up with a brilliant idea for a dancing act to work in conjunction with the Tiller Girls ballet group. Twelve boys were dressed in red silk coats, satin pants, silk stockings, and patent leather shoes with big bows. Bobby was tapped for the act and made the try-out in Buffalo. The dozen boys were canceled after one show. Bobby says, "My feet just wouldn't twist right."

Other New York experiences included a long time at the Alhambra in Harlem, where Chu Berry and Hawk frequently played, and later in the middle '30s he played the "musician's

cocktail hour" at the Onyx on 52nd St., where his audience included Bunny Berigan, Benny Goodman, the Dorseys, and Bud Freeman.

Henderson first left New York City in 1933 for Tommy Joy's place in Utica, N. Y., where he played solo piano. This began a long series of long upstate stands that took him all through the Adirondacks, to the 1000 Island House on the St. Lawrence where he doubled as a bellhop and played for many famous sportsmen including Jack Dempsey, the Oriental grill in Syracuse, Wonder bar in Elmira, and finally to the Kerry Blue in Albany, N. Y. The latter has been his favorite spot for over seven years. Here he has a fine following and a wide circle of friends. Since his recent recordings he has been on the road, but between engagements he can always be found pounding the keys at the Kerry Blue.

The Henderson Vanguard albums, *Handful of Keys* and the *Night at Count Basie's* are his first recordings after a long career as a solo pianist. His style greatly resembles that of Waller. His only previous recording experience came back in 1932 when he accompanied Martha Raye on a test record for Irving Mills.

perspectives

By Ralph J. Gleason

ONCE IN A WHILE you run into an act that seems to have the rare quality of pleasing everybody, musicians and fans and John Q. Publicans alike.



It is a rare thing, but when it happens, it's pretty exciting.

There was such an event in San Francisco recently. The group is the Jean Hoffman trio, which opened six weeks ago at the Jazz Workshop, a small, new club in the north beach district.

There's a lot of walk-in trade in that area, and almost without exception those who walked in stayed. And pretty soon the house was full of musicians from other clubs on their intermissions, jazz fans and pop music fans from all over.

THE REASON FOR all this is twofold. In the first place it's the way the trio swings. They have that groovy, down home quality that enables them to do anything from *Billy Boy to Jive at Five* in the right tempo. Their time is the most, and they are able to do that very rare thing—swinging the slow ones easily.

The second thing is Jean Hoffman herself. A tall, striking brunette with an Audrey Hepburn hair-do and wide-open eyes, she sings in an unusual, attractive, and utterly fascinating style.

Her voice is a mixture of a number of things. There are elements of the old Anita, Rose Murphy, and Jeri Southern, but they are really only echoes. She actually doesn't sing like anyone at all. The crazy tempos she

kicks off and the weird things (weird and humorous) she chooses to do with her voice are extremely attractive. You find yourself hearing her songs a couple of days later.

SHE ACCOMPANIES herself (and on the instrumentals plays with the trio) on an electric piano which is a gizmo usually used for practicing silently. (The player can listen through earphones.)

Miss Hoffman has it hooked up to an amplifier and gets a wild, pagan combination of harp, organ, and guitar sound out of it. A former Juilliard student and a quondam cello player, she belts this electronic marvel around with a style that is at times reminiscent of Erroll Garner and at other times of Milt Buckner. And she looks the craziest on the stand because she bobs and weaves as though there was nothing in the world as much fun as what she's doing.

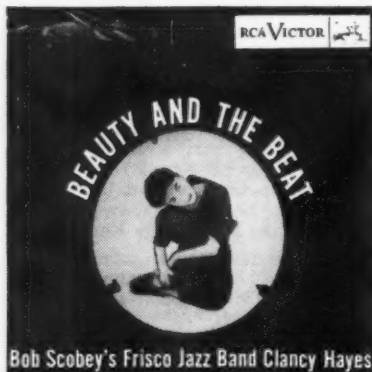
The rest of the trio consists of Bill Young, one of the grooviest drummers it ever has been my pleasure to hear and who sets the basic rhythmic pulse of the group, and bassist Dean Reilly.

SINCE THE GROUP has opened, it has been deluged with offers from record companies and bookers and agents. Andre Hodier, the French critic, was impressed when he heard the trio; so was George Wein, Nesuhi Ertegün, and Gene Block.

The group's members are a cinch to make records soon, and there's a strong likelihood that they'll be seen on the eastern circuit this fall. Watch for them. They're a gas.

Any way you want it, this group is more kicks than anything I've seen in some time. You can even hear them on the same night you hear Garner, and it's no letdown. What more can I say?

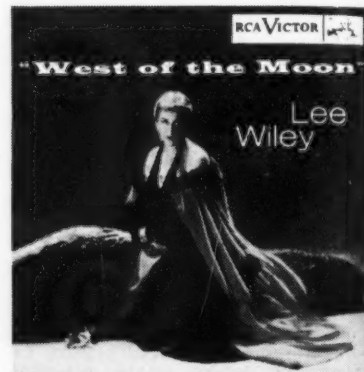
NEW SENSATIONS IN JAZZ FOR JUNE FROM RCA VICTOR



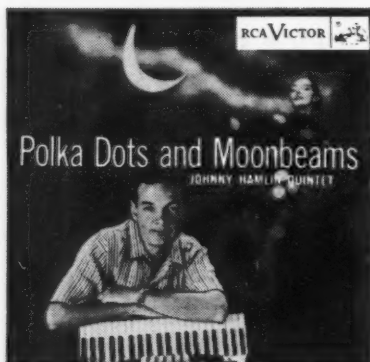
Scobey's Frisco Jazz Band with Clancy Hayes is a free-swinging group with no "school" ties.



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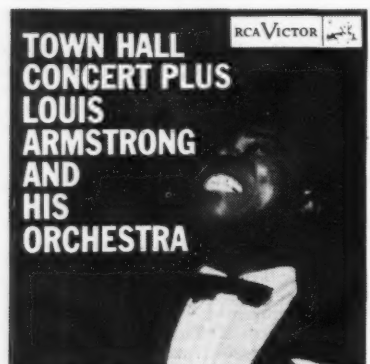
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popular records

KEN ERRAIR

A former member of the Four Freshmen, Errair is showcased as a vocalist and trumpeter on *Solo Session* (Capitol T-807). He has a pleasant ballad voice which could use a bit more bottom to make it more effective, as on his *Here Lies Love*.

A trace of the Freshmen style remains; a tendency to create an extra syllable on words in which a "y" sound is present. He is heard blowing some fine trumpet, in addition to singing, on *Out of Nowhere*; *I Can't Give You Anything But Love*; *Gone with the Wind*; *Black Coffee*, and *I'm Yours*. Pete Rugolo's backings are creative and properly modern. (D.C.)

JERRY FIELDING

Some generally fresh arrangements brightly played are included in *Fielding's Formula* (Decca DL 8450), a collection of instrumentals culled from the Fielding concert book. The lone vocal track, a quietly macabre *Chicken Road*, is sung winsomely by Lucy Ann Polk.

There are a few forages into a Rugolo-ish build-or-bust pattern, but on the whole, this is an interesting collection. Fielding's notes credit Buddy Collette on tenor; Hymie Gunkler, alto; Pete Candoli, trumpet; John Williams, piano; Joe Howard, trombone, and Red Callender, bass.

The brass, particularly, comes crashing through on almost every track, and with a wonderful sound on the muted introduction to *Isn't It Romantic?* Also on the collection are *Love For Sale*, *Shorty Rogers' Angel*, *St. James Infirmary*, *Baltimore Oriole*, and *Monday Every Day*. Worth a listen. (D.C.)

THE FOUR GRADS

In the idiom of the Modernaires, the Pied Pipers, the Town Criers, and similar vocal groups are the Four Grads, as demonstrated by this collection, *From This Moment On* (Liberty LPR 3039).

It's fine, in-tune group singing, with the emphasis on a pleasing sound and rhythmic and phrasing variations, with occasional spots of humor. On *The Night Is Young*, there's a muted trombone that harks back to Russ Morgan. Pleasant listening and some fun on such as *It Could Happen to You*; *You Make Me Feel So Young*; *Young and Foolish*; *Why Do I Love You?*, and *From This Moment On*. (D.C.)

JACK HASKELL

Let's Fall in Love (Jubilee 12" JLP 1036) in a much-above-average pop vocal collection. Haskell, who first became particularly well known as a result of his television association with the early Dave Garroway show, has

made other network appearances since, but never has enjoyed the sustained popular success that his musicianship deserves. Haskell sings. There are no extraneous gimmicks, gulping for tears and/or water, or frenzied bleats. His intonation is accurate; his voice quality has body, virility, and warmth. He lets the lyrics breathe, and he doesn't collapse to convey intimacy.

In this all-ballad program with no tempo faster than easy medium, Haskell's well-co-ordinated, limber accompaniment is by guitarists Barry Galbraith and Jimmy Raney, plus only bassist Trigger Alpert. Arrangements by Howard Smith. It's strongly recommended. Makes a wonderful antidote for Tony Bennett, Johnny Mathis, Frankie Laine, Johnnie Ray, or Chris Connor.

Among the titles are *Have You Met Miss Jones?*; *Suddenly*; *You Are Free*, and *I Wish I Were in Love Again*. There are eight others. (N.H.)

MANN-MATHEWS-PUMA-MITCHELL

The New York Jazz Quartet Goes Native (Elektra 12" LP EKL-118) is a very entertaining, musicianly "fusion" of jazz with West Indian and Latin American idioms. For the occasion, drummers Manuel Ramos and Teiji Ito have been added. There are toothsome sections of improvised jazz by Joe Puma, Mat Mathews, and Herbie Mann with Whitey Mitchell a pulsing backstop; but because of the chosen framework, this is not so much a jazz set as it is a hip pop program.

The originals by Mat, Herbie, Mitchell, and Puma include jazz-infused boleros, "calypsos," a samba, an Afro-Cuban underpinning, etc.

Good engineering by David Hancock. This is a better-than-average album of rather diluted jazz-for-the-larger-public because it's done with cohesive imagination and humor. Among the titles are *I'm Alone on Sunday* and an inspired combination, *Oi Vay, Calypso*. (N.H.)

HARPO MARX

Harpo in Hi-Fi (Mercury 12" LP MG 20232) is a gently beguiling program of, for the most part, unashamedly romantic reflections by Harpo who, most of the time, is set in an ensemble of cello; vibraharp; two pianos doubling celeste; drums; a reed man doubling flute, clarinet, and piccolo; bass, and guitar.

The cellist and arranger of all but three tracks is Fred Katz of the Chico Hamilton quintet, and Chico is the unbilled drummer. The scorer of the other three is 20-year-old Bill Marx, son of Harpo, and a Juilliard student. Harpo, of course, is the chief soloist. He is self-taught on the instrument

and plays it with such tenderness and care for mood that he communicates affectingly. The quality of recorded sound is excellent. (N.H.)

ST. PAUL CHURCH CHOIR OF LOS ANGELES

This is the most satisfying record to cross my turntable in many months. The choir, on an LP entitled *On Revival Day* (Capitol T791), communicates a warmth and a beat that is just too much to be savored in one or two or even three plays in a row. This is an area of American music which warrants investigation by every jazz enthusiast because the roots of the idiom extend deeply into this rhythmic, moving, swinging music.

There are no horns, of course, but there are baritones and sopranos carrying the simple melodies with the choir pulsing in phrases behind them. Deeper still is the happiness which pervades these selections, a happiness which communicates because it is based deeply in faith.

Included in the set are a moving *Yield Not to Temptation*, an equally stirring *In the Garden*, and *I'm So Glad, Just a Closer Walk with Thee*. *God Be with You*, and *Didn't It Rain*. Don't miss this one. (D.C.)

PAUL WESTON

Crescent City (Columbia 12" LP CL 977) is an eight-part "sketchbook of New Orleans," written and conducted by Weston, for which he has used "both folk tunes and original themes." Some of the titles are *Riverfront Blues*, *Storyville*, *High Society*, *Creole Songs and Dances*, *Miss Lucy*, *Espanade at Sunset*, *Nobody Knows the Trouble I've Seen*, and *Mardi Gras*. The perspective is highly romanticized, and the writing is notably lacking in thematic, rhythmic, or harmonic freshness, let alone originality. This essentially is movie music (and not Alex North or Leonard Rosenman-quality movie music).

Even what very little jazz is contained in the score is cushioned on strings. There are good, brief solos by Eddie Miller, Matty Matlock, Dick Cathcart, and Ted Nash, but they're not long enough to compensate for the nodding fields of corn around them.

If you like quite conventional, dreamily atmospheric, very sugary background music, this is for you. But this *Crescent City* has almost nothing to do with the spirit of Jelly Roll, King Oliver, Jack Laine, or even Lafcadio Hearn. This is New Orleans as seen by Norman Vincent Peale. (N.H.)

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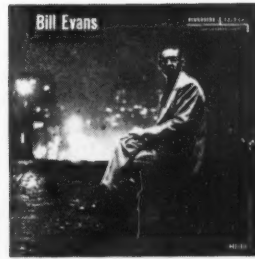
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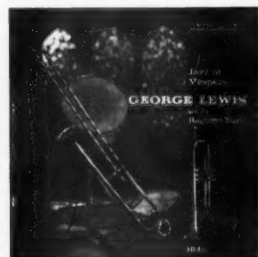
RANDY WESTON: Trio and Solo. 2 intriguing aspects of piano jazz by a big star. With Art Blakey. (12-227)



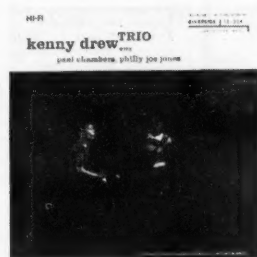
BILL EVANS: New Jazz Conceptions. "Creative... a man to dig," says Down Beat's 4½-star review. (12-223)



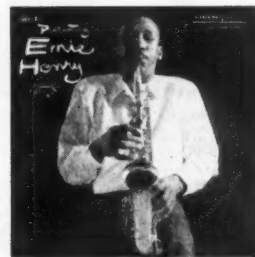
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'Happiness Is A Thing Called Joe', 'Ev'ry-time', 'Miss Otis Regrets', others. BL 54022



jazz records

Records are reviewed by Nat Hentoff, Jack Tracy, Ralph J. Gleason, Don Gold, and Dom Cerulli, and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Trigger Alpert

TRIGGER HAPPY!—Riverside 12" RLP 12-225: *Treat Me Rough; Looking at You; Love Me Tomorrow; Trigger Happy; Tranquilizer; I Like the Likes of You; I Wish I Were in Love Again; I Don't Want to Be Alone Again; Trigger Fantasy; Where's That Rainbow?*
Personnel: Alpert, bass; Urbie Green, trombone; Tony Scott, clarinet, tenor; Zoot Sims, tenor, alto; Al Cohn, tenor, baritone; Joe Wilder, trumpet; Ed Shaughnessy, drums.

Rating: ★★½

If this LP weren't so chart-happy, it could be an outstanding addition to the catalog. The musicianship of all seven is superb with Trigger and Shaughnessy laying down a formidable, pianoless, big-sounding, firmly pulsing beat. The solos by all are consistently excellent. But it was Riverside's—or someone's—unwise idea, as it turned out, to commission four Dick Hyman and four Marty Paich arrangements. There are also two by Scott which are quite stimulating, both being more of an evolving whole and yet less in the way of the soloists than the others. His are the flying *Trigger* and the envelopingly relaxed *Alone Again*.

There are choice voicings and other skillful devices in several of the Hyman and Paich charts, but as wholes, they appear to me to be more cleverly facitious than deeply, freshly felt. I'd rather hear longer solos than this kind of writing that really doesn't say anything much. This is not to question the thorough professionalism of both writers, who have written well elsewhere, but I don't feel they're particularly incandescent in their work here.

Trigger deserves this first LP-as-leader, but he would have been better served by more open spaces. The LP however, is recommended because of the solos and because Trigger is so fine a bass player. (N.H.)

Bright - Bryant - Candoli - Cleveland - Galbraith, etc.

AFTER HOURS JAZZ—Epic 12" LP LN 3339: *Blues for Sal; I'm Gettin' Sentimental over You; Milt's on Stilts; Southern Exposure; Bright's Bounce; He Was Too Good to Me; Hum-Bug; Jimmy's Tune; Ain't We Got Fun?; Tangerine; Mamboes; Bryan's Folly.*

Personnel: Tracks 1 and 9: Hank Jones, piano; Milt Hinton, bass; Osie Johnson, drums; Barry Galbraith, guitar. Track 2: Conte Candoli, trumpet; Jones, Hinton, Galbraith, Johnson. Track 3: Hinton, Jones, Galbraith, Johnson. Tracks 4 and 7: Sahib Shihab, alto; Elvin Jones, drums; Tommy Flanagan, piano; Kenny Burrell, guitar; Carl Pruitt, bass; Eddie Bert, trombone. Track 5: Ronnie Bright, piano; Willard Nelson, bass; Wilbur Wynne, guitar. Track 6: Galbraith, Hinton, Jones, Johnson. Track 8: Jimmy Cleveland, trombone; Jones, Hinton, Johnson, Galbraith. Track 10: Gene Quill, alto; Johnson, Jones, Hinton, Galbraith. Track 11: Osie Johnson, Jones, Hinton, Galbraith. Track 12: Ray Bryant, piano; Jo Jones, drums; Wendell Marshall, bass.

Rating: ★★★★★

The album is apparently made up mostly of tracks left over from previous Epic jazz sets, but the collection turns out to be an unpretentious, worthwhile anthology, particularly for the work of Hank Jones, Hinton, Galbraith, and Osie Johnson, who are on eight of the 12 tracks.

Candoli is in sharp-shooting form on his number; Sahib has improved as an altoist; Cleveland is as technically assured as usual; Quill is fiery, and Bright and Bryant play with much swinging vigor though in neither case with an as yet strongly individual style. A good set for those who prefer to have assorted artists on an LP. (N.H.)

Dave Brubeck

BRUBECK AND DESMOND AT WILSHIRE-EBELL—Fantasy 12" LP 3249: *I'll Never Smile Again; Let's Fall in Love; Stardust; All the Things You Are; Why Do I Love You; Too Marvelous for Words.*

Personnel: Brubeck, piano; Paul Desmond, alto; Ron Crotty, bass; Lloyd Davis, drums.

Rating: ★★★★★

A record of a June 20, 1953, concert at the Wilshire-Ebell in Los Angeles, as taped by Dick Bock. For the most part, it's soundly representative of the 1953 Brubeck quartet. Davis and Crotty weren't the most loosely swinging rhythm team in jazz—a difficult task, in any case, with Brubeck on piano; but they were integrated and steady. Davis, I felt then and now, was superior to the earlier Herb Barman and the later Joe Dodge. Joe Morello is something else.

Desmond plays warmly with singing logic and swings more than anyone else on the date. Track 5 is the one Paul told Ralph Gleason was "the worst he's ever had on record" and he wished "it had never been released." There are moments of banality in his conception there, but I don't think it's as bad as all that.

Brubeck is Brubeck (I'm told he's become less percussive and looser rhythmically since Morello joined the quartet, but I haven't heard the unit with the new personnel). I enjoyed much of the Brubeck of 1953 and still do. I was stimulated by his plunging—and certainly individual—approach to building, maintaining and ultimately releasing tension. And on this record, there isn't too much of what in retrospect I feel was sometimes an overheaviness of attack and a prolongation of points that already had been made very evident.

Admittedly, Brubeck's way of swinging is quite his own—and I feel, along with Toots Thielemans, that there are many different ways of swinging. And while I am not always elated rhythmically by Brubeck, I am often moved emotionally and ideationally by Dave's fiercely improvisatory, jaggedly logical, and yet challengingly asymmetrical ways of building a chorus; and I find his harmonic speech pungent and personal and valid for what he wants to say.

This is worth adding to your Brubeck library. Fantasy chose not to send out review copies of this record, but since we try to review all jazz LPs issued, we exercised our right of purchase. (N.H.)

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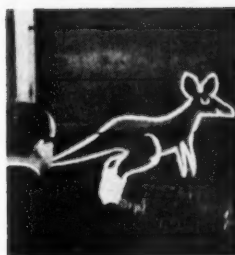
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Burrell - Byrd - Flanagan - Foster -
Taylor - Watkins

ALL DAY LONG—Prestige 12" LP 7081: *All Day Long*; *Slim Jim*; *Say Listen*; *A.T.*
Personnel: Frank Foster, tenor; Donald Byrd, trumpet; Kenny Burrell, guitar; Tommy Flanagan, piano; Doug Watkins, bass; Arthur Taylor, drums.

Rating: ★★★★★

Another convivial Prestige blowing session with minimal writing and maximum improvisational terrain. The first side is an 18-minute, medium-slow blues with everyone but Taylor soloing at length to cohesive emotional purpose. I would suggest paying particular attention to Watkins' solo, for Doug has been largely unheralded as a soloist since his coming to New York but has been quietly adding solo skills to his already considerable reputation as a

valuable rhythm section man. The rest are in context with Foster particularly earthy.

Frank continues to blow with an open fire throughout the second side. His power, often hitting with explosive impact, his improving tone, and his always strong beat, are now being more and more utilized to communicate the ideas of a maturing voice. Frank is not especially a horizon-stretcher, but he has a consolidated mainstream-modern approach that is leanly functional in its conception and head-shaking in its corollary bloodstream appeal. There is first-rate work by all the rest. (N.H.)

European Jazz Quartet

NEW JAZZ FROM THE OLD WORLD—Pulse 12" LP 3001: *Someone to Watch over Me*; *My Heart Stood Still*; *Near You*, *It Was Always So*

Beautiful; *What a Difference a Day Made*; *London Bridge Is Not Falling Down*; *Visions of Cathy*; *All the Things You Are*; *If I Had You*; *La Cava*; *Damn That Dream*; *Miniature*; *Everything Happens to Me*; *The Way You Look Tonight*.

Personnel: Wolfgang Lauth, piano; Fritz Hartshuh, vibraphone; Joe Hackbarth, drums; Wolfgang Wagner, bass.

Rating: ★★½

The EJQ has overtones of the MJQ and, at times, of the George Shearing group. The tunes are handled in a competent, musicianly fashion, but the pulse and spark of jazz isn't present.

Lauth on piano and Hartshuh on vibes carry the melodic lead, with occasional routine contributions from bassist Hackbarth. Some of the tracks are so short, the group seems barely to have got off the ground when it is suddenly landed and back in the hangar with the lights off and everyone gone home.

Perhaps the results would have been more substantial if the group had spread out more on half the number of tunes. Thus, instead of swapped fours or single choruses, there might have been a display of improvisation and a better mounting of the soloists involved. It might have even loosened up the rhythm section.

The packaging is good, but the sound is a bit thin. (D.C.)

Giuffre - Johnson - Lewis - Schuller

MUSIC FOR BRASS—Columbia 12" LP CL 941: *Symphony for Brass and Percussion*; *Poem for Brass*; *Three Little Feelings*; *Pharaoh*.

Personnel: *Symphony for Brass and Percussion*: trumpet—J. Ware (solo), T. Weiss, J. Alessi, M. Broiles, C. Fornaretto, I. Blank; horns—J. Singer (solo), R. Alonge, A. Sussman, C. Schuller; trombones—G. Fells (solo), G. Cohen, J. Clark; baritone—J. Swallow (solo); R. Ricketta; tuba—B. Barber; timpani and percussion—D. Horowitz. Other works: B. Glow, A. Statler, and J. Wilder replaced Weiss, Alessi, and Blank in the trumpet section. J. Buffington replaced Schuller in the horn section. U. Green and J. J. Johnson replaced Fells and Cohen in the trombone section. Horowitz does not play on the Johnson composition. M. Hinton, bass, and O. Johnson, drums, are added on the Johnson-Lewis works. Miles Davis solos on the Johnson and Lewis works on *Pharaoh*, except for his first solo in the Lewis composition which is on trumpet. The last three compositions are by J. J. Johnson, John Lewis, and Jimmy Giuffre.

Rating: ★★★★★

This record is an extraordinary achievement in conception and execution. Originally intended as the major portion of a concert to be held by the Jazz and Classical Music society that did not occur, these four works were nonetheless recorded by Columbia, the result of the devoted energy and persistence of George Avakian, Gunther Schuller, and Lewis. Lewis personally commissioned the Johnson *Poem* and the Giuffre *Pharaoh*.

Schuller's *Symphony* is a classical work that has been frequently performed, including performances this season by Dimitri Mitropoulos and the New York Philharmonic and Pierre Monteux and the Little Orchestra society. Mitropoulos conducts on this record. It was written for one thing, "to show that the members of the brass family are not limited to the stereotypes of expression usually associated with them."

It is a continually building, intensely stimulating piece that is exhilarating in its cohesive inventiveness and flexibility of line and its bold range and strength of colors.

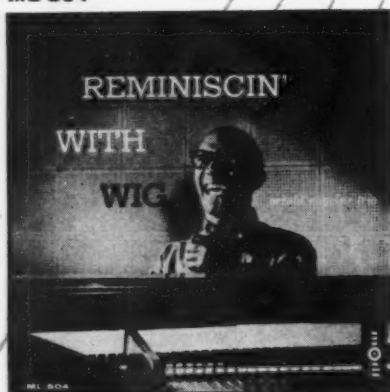
The three works on the second side "are not jazz as such," at least in the usual connotation of jazz, but are based on the rhythmic and phrasing experiences in jazz of the three composers. There are also superb jazz improvisations by a marvelously sensitive Miles

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Davis and also by J. J. Johnson on the first two.

Schuller's excellent notes contain a clarifying comparison of the three works: "Where J.J., the most eclectic (and the only brass-player) of the three, delights in extracting rich, full-bodied sonorities from the instruments, Giuffre in his score tends toward a leaner, more concentrated, almost completely contrapuntal concept of brass-writings, and John Lewis . . . stands somewhere between the two."

The Johnson and Giuffre works are striking and substantial. Giuffre's writing talent is already recognized, but this record forcibly indicates how valuable a composer J.J. can be if he is given the chance to score for challenging assignments like this one.

The most fully realized of the three compositions is Lewis' *Three Little Feelings*. It demonstrates, incidentally, a more overtly vigorous Lewis musical personality than might be expected by those who know only his work with the MJQ. Moreover, to quote Schuller:

"His great melodic gift is very much in evidence. John has that rare ability to create a melody which is thoroughly conventional, immediately hummable, sounds as if one had heard it somewhere before, and yet is in fact absolutely original. Above all, this music has that unassailable quality of rightness for which there is no substitute."

Don't miss this LP. It's a brass-alive affirmation of the growing writing maturity and expressive power of modern jazzmen, and it is a long-deserved first hearing of Schuller's brilliant classical work. (N.H.)

Jutta Hipp

JUTTA HIPPI—Blue Note 12" LP 1530: *Just Blues; Violets for Your Furs; Down Home; Almost Like Being in Love; Wee-Wee; Too Close for Comfort.*

Personnel: Miss Hipp, piano; Zoot Sims, tenor; Jerry Lloyd, trumpet; Ahmed-Malik, bass; Ed Thigpen, drums.

Rating: ★★★★★

The one major soloist on the date is Zoot, and he makes the rating for reasons that have been underlined in several reviews in recent issues. Jutta, however, is certainly an asset. Her work here is more satisfying than on her first made-in-America Blue Note LP. She indicates here that she is beginning to find her own voice again after an initial compulsion on arrival here to dive head-first into the funky school of "blowing" piano. She retains lean muscularity, but there is a start in some of her work here toward regaining some of the previous linear suppleness and lyricism that her better European recordings contained (note especially her playing on *Violets*).

Trumpeter Lloyd was, as Jerry Hurwitz, one of the very first of the modern trumpeters in the early '40s. For several recent years, he has driven a taxi, and at this point of his return to the scene with Zoot, his chops were apparently not at full strength. But his conception is worth following, for Jerry clearly has something of value to say. If he can play steadily for a long enough time, he should be able to express his ideas with bigger-toned authority.

The rhythm section makes it. Zoot is the chief yeasayer here, however, and he's worth buying the LP for. The cover is a good try but doesn't quite make it. (N.H.)

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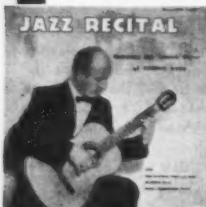
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The Jazz Messengers

A MIDNIGHT SESSION WITH THE JAZZ MESSENGERS—Elektra 12" LP EKL-120: Casino; The Biddle Griddies; Potpourri; Ugh! Mirages; Reflections of Bukhania.

Personnel: Art Blakey, drums; Jackie McLean, alto; Bill Hardman, trumpet; Sam Dockery, piano; Spany De Best, bass.

Rating: ★★½

A fierce series of eruptions by the "new" Jazz Messengers. Blakey, as usual, is an unquenchable fire stoker. He is not the best of all possible drummers for a medium-tempo, relaxed groove, although he can make that scene, too, but on relentless up-tempo rides-through-fire, he is nearly unsurpassable. Annotator John Wilson describes one of Blakey's qualities excellently: "... The exciting undercurrents that he can give to a solo as he gallops furiously under Hardman's trumpet line, accenting fleetly and lifting the whole body of sound to a sudden dizzying intensity with one of his gargantuan press rolls."

The better of the horn soloists is the growingly authoritative and personal McLean whose linear stories are searingly compelling. Young Hardman is certainly impressive for the fluidity of his ideas and the intensity of his swing, but he might well consider—as might sometimes McLean—the expressive virtues of economy, at least for contrast.

Hardman's story is sometimes clouded by quantities of notes where a few just-right ones would be more effective. De Best, from what I can hear between explosions, makes an able assistant fireman. Dockery has drive, but I don't hear much of an individual voice yet.

Engineer David Hancock had a difficult engineering problem with this particular unit, and he failed to solve it even adequately. There can be, for one thing, an overwhelming hardness of sound from the unit, collectively and individually. The engineering, when necessary should provide some complementary softness—or at least fullness of presence—and instead, Hancock, if anything has accentuated the harshness to the point at times of metallic uncomfortableness. For another thing, the pianist on any date with Blakey needs a particular kind of mike setup (it will, of course, differ according to the studio) to make the piano sound on the level of the other solo voices. The piano does not receive enough care here.

In the notes, by the way, Wilson makes a sweeping generalization: "... Like many modern jazzmen, Blakey is a Mohammedan." How many is "many?" Actually, there are very few.

There are three lines by Ray Draper, two by Mal Waldron, and one by Lee Sears. All are in character with the group; none is likely to become a jazz standard. (N.H.)

Hank Mobley

HANK MOBLEY AND HIS ALL-STARS—Blue Note 12" LP 1544: Reunion; Ultramarine; Don't Walk; Lower Stratosphere; Mobley's Musings.

Personnel: Mobley, tenor; Milt Jackson, vibes; Horace Silver, piano; Doug Watkins, bass; Art Blakey, drums.

Rating: ★★½

There are two tracks on this LP of five Mobley originals which save it from being utterly banal—the sort of rambling blowing session which is the worst part of the eastern answer to the western needlepoint.

There are *Lower Stratosphere*, a blues with a fine mellow feeling, in

which all the participants take excellent choruses and wherein Blakey, whom I am beginning to regard as the personification of bad taste in drummers (hear his distracting chain shaking behind Milt on *Don't Walk*) is mercifully subdued, and *Mobley's Musings*, in which the suede-toned Mobley tenor with its fuzzy timber is displayed in a romantic, almost cloyingly sweet mood but carries it off quite successfully with the result a pleasant, if slightly bland, pastel print.

The rest of the LP not only suffers from a lack of inspiration but from inadequate recording of the whole group, particularly Jackson's vibes, which sound sometimes as though they were under water. Mobley, who is less of a line-plunger than most of his eastern contemporaries, has the makings of a lovely tone, and if he reaches a point where he can maintain interest consistently as he does in the two good tracks, he could become an important tenor voice. As it is, he lacks definition as a soloist.

Leonard Feather, A.E.Y.O.J., possibly suffering from combat fatigue, contributes a giddy set of notes. (R.J.G.)

Thelonious Monk

BRILLIANT CORNERS — Riverside 12" RLP 12-226: Brilliant Corners; Ba-Lue Bolivar Ba-Luesare; Pannonica; I Surrender Dear; Bemsha Swing.

Personnel: Tracks 1-3: Monk, piano; Ernie Henry, alto; Sonny Rollins, tenor; Oscar Pettiford, bass; Max Roach, drums. Monk also plays celeste on *Pannonica*. Track 4: Monk unaccompanied. Track 5: Monk, piano and celeste; Rollins; Clark Terry, trumpet; Paul Chambers, bass; Max Roach, drum and tympany.

Rating: ★★★★★

This is *really* a mood album, the kind of mood that envelops corners that can be called brilliant but are more inimitable than that increasingly indiscriminate adjective might connote. Monk is an instantly identifiable individual in a music world that recently has been more marked by the ubiquitousness of its mirrors than by its one-of-a-kind landmarks.

Because Monk is wholly himself, the corners of his musical imagination yield continually unexpected, freshly personal thoughts, and these in turn are linked in consistency once the overall shape of Monk's message is absorbed and reflected upon.

He does, then, create and deepen throughout this album a mood caused by the irresistible immediacy and originality of his stories and of the language in which they are spoken by him and his colleagues.

The notes underline the fact that Monk is writing here for five instrumental voices as contrasted with two previous sets without horns for the label. Frankly, I am less impressed with the actual writing for the five, particularly that for ensemble, than I am by the beginning impetus he gives each piece by his Monk-idiomatic melodic twists and pragmatic, this-is-how-I-hear-it chord structure.

The Monk musical personality thus having been set, he is able to dominate by the force of his personality the resultant scene so that the soloists, while they retain their individuality, nonetheless fit their improvisations into Monk's perspective. There is a commanding gestalt operative in a Monk performance for no matter how many

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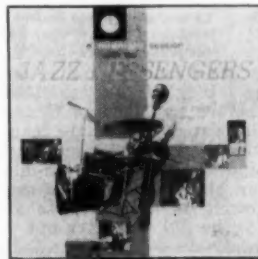
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instruments, and when he has men who are willing to work with him, as here, the impact of that gestalt is all the more memorable—and influential on other musicians.

Monk remains the most formidable player of Monk, but he gets excellent co-operation here from Roach, Pettiford, and Rollins (dig Sonny on Track 2). Henry is forceful and in context but is not yet as authoritative a voice as Sonny. (It's not paradoxical to point out that Monk is heard to best advantage with strong individual personalities.) Terry and Chambers make it in their one track. And Monk by himself translating *I Surrender, Dear* into his weltanschauung is one of the listening balls of the year, any year. This is Riverside's most important modern jazz LP to date. (N.H.)

Mosse - Gourley - Baker - Schulman, etc.

CHICAGO SCENE—Argo 12" LP 609: *Straight Life; Let's Get Away from It All; Knickerbooper; Dee's Delight; Let's Go; 'Tis Autumn; Outville; Fascinating Rhythm; Clara's Blues.*

Personnel: Tracks 1 and 2: Sandy Mosse, tenor; Jimmy Gourley, guitar; Eddie Baker, piano; Leroy Jackson, bass; Dorrell Anderson, drums. Track 3: Ira Schulman, tenor; Dave Mulholland, trumpet; same rhythm section. Track 4: Mosse, Schulman, Mulholland, Gourley, same rhythm section. Track 5: Same all around except Mosse absent. Track 6: Schulman and rhythm. Tracks 7 and 8: Baker, Jackson, Anderson. Track 9: Mosse and rhythm.

Rating: ★★

This is a presentation of several Chicago jazzmen, states annotator Jack Tracy, "who deserve to be heard even though they are not well known." Tracy also says with an honesty that is almost traumatic because of its rarity in liner notes: "Too many liner notes, I feel, claim greatness for the accompanying record when it is simply not there. This will not be one of them."

The album is a neither startling nor boring sampling of able, growing jazz talent. The most rewarding soloists are Mosse, who blows with heat in the more vigorous *Brothers'* tradition; and fluent, full-sounding, swinging guitarist Gourley. Schulman is warm and capable (hear *Autumn*) but needs to project with more sustained depth and assurance.

There's too little solo Mulholland to try a judgment. Baker plays with a clarity and building logic of conception and a relaxed but forceful beat that could be described as lean-driving funk. The rhythm section is capable. The recorded sound has insufficient fullness of presence. Argo has adopted Atlantic's instantly clear center-box system of listing tunes and personnel. Victor, please copy. (N.H.)

Zoot Sims

ZOOT!—Riverside 12" LP RLP 12-228: *Why Cry?; Echoes of You; Swim, Jim; Here and Now; Fools Rush In; Osmosis; Taking a Chance on Love.*

Personnel: Zoot Sims, tenor and alto (on Tracks 3 and 6); Nick Travis, trumpet; George Handy, piano, arranger; Wilbur Ware, bass; Osie Johnson, drums.

Rating: ★★★★★

This is a very good, wholly swinging LP but not for the reasons stated in the notes. Annotator Orrin Keepnews implies that this is a superior Sims session because, instead of "just" blowing, Zoot and company are frameworked for most of the set in Handy arrangements of, among other things, four originals ascribed to Florence Handy. That's not the way I hear it. The originals are pleasant but thoroughly undistin-

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'The Lady Is A Tramp', 'A Blues Serenade', 'Ill Wind', and others. CRL 57118



Jazz At The Academy, Hal McKusick Quartette: 'Can't Get Out Of This Mood', others. CRL 57116



The Satisfiers and Orch. Dir. Dick Jacobs: 'Solitude', 'Music Makers', and others. CRL 57168



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guished. To their credit, the arrangements are simple, lean, and for that matter could have been done by any of several score writers. What makes this LP worth having is the blowing, the wonderful blowing of Zoot and Travis.

The essential warmth, power, and joy of Sims have been detailed here before. Travis rarely has had so much room to wail on records, in such stimulating company, and turns out some of his very best work. He is a deeply engaged, often exultant, always swinging, bitingly inventive trumpeter whose elan is strongly contagious.

Another superior soloist is bassist Ware who plays his instrument hard but whose notes burst out like firm, mellow, king-size bullets and whose conception is one of the freshest among the

younger men on the instrument.

As for the recording, the rhythm section is occasionally overbalanced, as on Tracks 3 and especially 4. Osie is excellent throughout, and Handy solos sparingly. While Handy, as a pianist, is not in the same league blowing-wise with the others, his playing is at least functional and clear. (N.H.)

Ralph Sharon

AROUND THE WORLD IN JAZZ—Rama 12"
RLP 1001: *Tipperary Fairy; Strictly Occidental; Ask an Alaskan; Blue in Peru; Prettily Italy; Piccadilly Panic; Sorta Spanish; Parisienne Eyesful; Stateside Panic; Hassel in Havana; Gibraltar Rock; Just a Japanese Sideman.*

Personnel: Ralph Sharon, piano; Lucky Thompson, tenor; Oscar Pettiford, bass; Osie Johnson, drums; Eddie Costa, vibes; Joe Puma, guitar.

Rating: ★★½

Rama's first jazz LP is a disheartening example of how to start a session

with excellent potential and waste it. These are all fine jazzmen, and all are virile, individual soloists.

Sharon is not yet in the blowing class of the others, but he can swing, and his conception is logical and intelligent. Yet he goofs the date by, first of all, trapping himself in an irrelevant and unnecessary around-the-world gimmick. He writes 12 originals, usually too many numbers for a 12" jazz LP, and because he has a dozen tracks, no one gets a chance to build a solo. They're nearly all too short.

If the writing were superior, there might be some compensation for the truncated solos. But although some of the lines are quite pleasant, Sharon by his work here indicates that he's no John Lewis or Gigi Gryce or George Russell. There's no composition on the LP I expect to pine to hear again—as a composition.

The result, then, is a series of frustrations for this listener. In the pre-flood days, it might have been possible to recommend a record like this by saying—as is the truth—that there are fine bits of Lucky, Costa, Oscar, etc. But now there are a number of far better jazz LPs with much more of Lucky, Costa, Oscar, etc. (N.H.)

Tatum - Webster - Eldridge - Hampton - Carter - Jones

AN ALL-STAR TRIBUTE TO TATUM — American Recording Society 12" LP ARS G 424: *I Can't Give You Anything But Love; Out of Nowhere; I Got a Right to Sing the Blues; Lullaby in Rhythm; So Best My Heart for You; It's Only a Paper Moon; All the Things You Are; I Won't Dance; Body and Soul; A Foggy Day; Blue Lou.*

Personnel: Tracks 1-6: Art Tatum, solo piano. Track 7: Ben Webster, tenor; Tatum; Red Callender, bass; Bill Douglas, drums. Track 8: Roy Eldridge, trumpet; Tatum; John Simmons, bass; Alvin Stoller, drums. Track 9: Tatum; Lionel Hampton, vibes; Buddy Rich, drums. Track 10: Tatum; Benny Carter, alto; Louie Bellson, drums. Track 11: Tatum; Jo Jones, drums; Callender.

Rating: ★★★★★

So far as I can determine, only the Eldridge *I Won't Dance* track has been issued before by Norman Granz. The first side is just Tatum, the leap-striding virtuosity, fantastic time, harmonic taste, and knowledge. It is also the Tatum in places who was "if anything . . . overly inventive" in that "for some . . . he did not filter out enough of the less-inspired matter." In any case, it is dazzlingly stimulating piano played as piano, and all the more jazz because of it.

The first track on the second side is one of the great solos in the history of recorded jazz. For Webster alone on this number, you should buy this record. Roy is oddly exciting in that his natural intensity is restrained here, and his power is more latent-felt than explosively released. Hampton is tastelessly swinging; Carter is drivingly logical, and Jo, Red, and Art romp fiercely on the last number.

Bill Simon has a thoughtful, three-page essay on jazz virtuosity, plus a page of biographies on the players.

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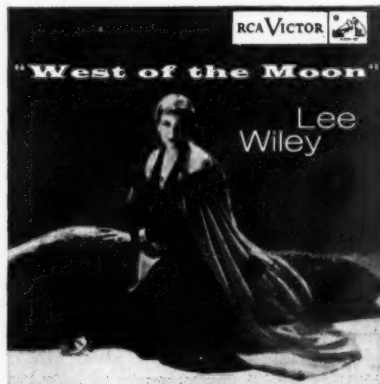
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I question only his use of the term serious music as applied to classical work without quotes around serious. And I don't know what Bill means when he says Rich's technique "was God-given." Let's leave theology out of music criticism. A fine LP. (N.H.)

Billy Taylor - Ira Sullivan

BILLY TAYLOR INTRODUCES IRA SULLIVAN
—ABC-Paramount 12" LP ABC-162: *So in Love; Imagination; Strolling; They Can't Take That Away from Me; Leslie's Gauge; In a Mellow Tone; You Don't Know What Love Is.*
Personnel: Taylor, piano; Sullivan, trumpet; Earl May, bass; Ed Thigpen, drums.

Rating: ★★½

If every track had the pace and excitement generated by the group on *So in Love* and *Leslie's Gauge*, this would have been one of THE albums of the season. As it is, it is a generally swinging collection, sparked by Taylor's fleet but precise piano.

Sullivan, a grad of the Jazz Messengers, picks up an alto on *They Can't Take That Away from Me*. But he is more incisive on his trumpet than on the reeds. He finishes his chorus on *They Can't* with a figure that Billy scoops up and toys with expertly and not without sparks.

On trumpet, Sullivan is soft-spoken but articulate. There's humor and warmth in his choruses (as on *Gauge* and *Strolling*), and backbone to his tone when he feels some is needed. Earl May is heard wailing in solo spots and backing splendidly throughout. The sound is lustrous, and the cover, although not tied in to the subject matter of the record, is surely one of the handsomest to grace a jazz recording. (D.C.)

my favorite jazz record

(Ed. Note: Following is the third prize-winning letter in Down Beat's regular favorite jazz record contest. The \$10 prize goes to Charles Fero, 1131 Park Ave., Utica, N.Y.)

(You can win \$10, too, by writing in 250 words or fewer which selection in your jazz collection you'd give up with the most reluctance.)

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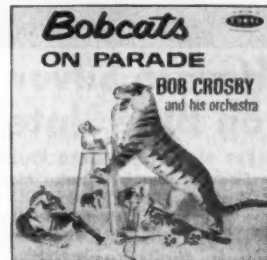
If we look at it this way: that our favorite record would be the one we would choose if we could have only that one to listen to and nothing else, here's my answer.

I've thought about it before and I've always come up with the same answer. Woody Herman's *I've Got News for You*. It's on Columbia, on the other side of *Keen and Peachy*.

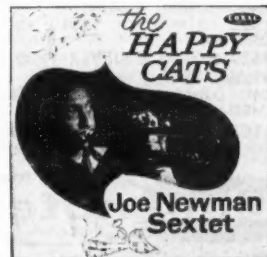
The *Four Brothers* band made it, and it has everything I like to hear—a hip blues vocal by Woody, the band wailing all the way, Don Lamond swinging the band like he picked it up by the neck and shook it, and a fantastic, building chorus by Ernie Royal that is a beautiful climax to the whole thing.

Everything makes it for me—Satch, Rushing, Bird, even Mingus—but this *News for You* record says it all for me. It's what I need from jazz.

SWINGING CATS on CORAL



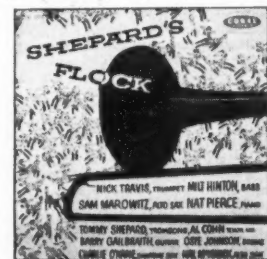
'King Cotton', 'Washington Post March', 'El Capitan', and others. CRL 57061



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filmland

By Hal Holly

BOBBY SHERWOOD, onetime cow-
puncher (sometime bandleader/trum-
peter/guitarist/arranger), has found
that an acting career cuts the band
bit to shreds.

Though he's been out of music for
years, essaying dozens of roles in the
legit theater and television—and to all
intents and purposes divorced from mu-
sic as a primary interest—his featured
role in Columbia's *Pal Joey* is (you
guessed it) that of a bandleader.

"I'm an actor now," came the pro-
nouncement from his soundstage dress-
ing room. "Haven't been in music for
years; anything I do in the music de-
partment is strictly for kicks. Take
that new Jubilee album, *I'm an Old
Cowhand*—it's all western tunes and
kinda fits in with my own cowpunch-
ing background. But doing it was a
ball—and that's the only way I'd have
it, frankly."

A panelist on NBC's *Masquerade
Party* for the last three years, Bobby
is currently on leave of absence from
that show to play the second male lead
part of Ned Galvin in *Pal Joey*. As
piano-playing leader in a San Fran-
cisco nitery, his principal function is
to lose the heroine (Kim Novak) to
the hero (Frank Sinatra)—but grace-
fully. How the mortal Sherwood can
handle a gig like that with grace is
beyond our ken.

"Something I'd like to do while we're
shooting the picture," Bobby said, "is
to take a group into Ben Pollack's—
just for kicks, y'know. The guys I'd
pick would be, oh, Barney Bigard, Jack
Teagarden, cats like that. I guess I'd
have a stab at playing some trumpet,
even though my lip's practically non-
existent right now. Anyway, if Benny
Pollack can get the guys to go along
with me, it should be a real ball."

ON AND OFF THE BEAT: Looks
as though Wingy Manone's life story
may finally make celluloid. In partner-
ship with Herbert Baker, Charles Pa-
ley and agent Henry Lewis, the one-
armed trumpeter figures to start shoot-
ing "sometime this year." The way
they're stalling with the Red Nichols
story, Wingy might just beat 'em to it
and corner the Dixieland cinema trump-
pet personality market for '57.

This space previously reported trade
talk about getting actor Jack Lemmon
to record a jazz piano album. Well, we
conferred with El Lemmon on the *Mad
Ball* set over at Columbia, and it ap-
pears he's got eyes all right. Says he'd
love to do it. Meantime, we learned
that Jack's the really-true author of
the title tune of *Fire Down Below*.
Seems he just picked out the ditty
while practicing harmonica for a scene
in the pic. Now, Lemmon on piano—
mebbe. Lemmon on harmonica? Don't
push us too far, pardner.

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Here's Who: Milt Raskin, jazz piano
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dio, too. Raskin may be remembered as
pianist in the bands of Goodman, Shaw
and TD.



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the blindfold test



Osie Can You Say

By Leonard Feather

The only problem in preparing material for the Osie Johnson *Blindfold Test* was trying to find records that he didn't play on himself.

Osie has become such a constant part of the New York jazz record scene in the last couple years that literally half the eastern recordings I considered for this test turned out to be items in which his impeccable drumming was an ubiquitous element. However, I wound up with an assortment of material recorded all the way from Hollywood and Chicago to Madrid, Spain. Naturally Osie had plenty to say about the general musical qualities of the performances, since he is not only a fine percussion artist, but an arranger of established talent.

Osie was given no information whatever, either before or during the test, about the records played.

The Records

1. Pete Rugolo. *Walking Shoes* (Mercury). Bob Cooper, tenor sax; Bud Shank, alto; Andre Previn, piano.

It sounds like west coast—either that or one of Manny Albam's arrangements. I like the arrangement—it was a little sluggish in spots, though. I guess it might be the way it was recorded . . . there wasn't a lightness in it that there should have been. I hope I'm not on that record. Ha! Ha! I like the tenor solo. The alto sounded like—it wasn't Quill or Phil Woods. I can't place him—that's why I say it's west coast. The piano sounded good. I know the tune—I recorded it two or three times—once with Al Cohn. Can't think of the name of it. I'd give it three stars.

2. Ray Brown. *Blues for Lorraine* (Verve). Harry Edison, trumpet; Mel Lewis, drums; Marty Paich, arr.

That's moving! I'll have to give that five stars right off. Ha! Ha! Without even thinking about it. It sounded like one of the Mitchells—either Whitey or Red. I don't know who that was on drums—very tasty. It sounded like a west coast drummer, too. It's hard to guess the musicians. The trumpet player sounded a little like Diz. What a swingin' thing this is! Very well recorded, too. I like the arrangement—its intensity and the way it builds and stays there.

3. Lionel Hampton. *Hamp's Jazz Flamenco* (RCA Victor). June Gordan, drums.

Very badly recorded. The idea and everything wasn't bad, but the engineers didn't capture what was happening. You couldn't hear the drums. He had a conga drum and castanets. . . . The brass sounded like it was over in New Jersey. Ha! Ha! I'll give it one-and-a-half.

4. Stan Levey. *Hit That Thing* (Bethlehem). Conte Candoli, trumpet; Richie Kamuca, tenor; Frank Rosolino, trombone; Sonny Clark, piano.

I think the trombone copped the whole record. Five stars on recording, balance, and everything. . . . The arrangement, plus the drummer . . . could have been Shelly, but it sounded a little light for him. The drum solo was very, very interesting and clean. All the

solos were excellent—the trombone player was exceptional—he's wailing!

5. Jazz and Classical Music Society. *Pharaoh* (Columbia). Jimmy Giuffre, comp.; Dick Horowitz, tympani.

You can quote me as saying it was a pleasure to be on this date—not on this particular piece, but I was there when they recorded this. They used tympani on this one—I can't remember his name, but he certainly did a wonderful job on this. I think this is Gunther Schuller's piece. I dig this—especially at the end when it builds up, and those chords. . . . It gives you goose pimples. It's strict tempo all the way through. I don't think there are any retards at all. This is more of an exotic piece in its form, but I think it derives from jazz—it's like it's on the borderline—especially when he uses the tympani that way.

6. Sal Salvador. *Carioca* (Bethlehem). Phil Woods, alto; Joe Morello, drums.

Who's the guitar player? Is it Tal Farlow? Sounded like west coast. The drum sounds different. I like the alto—I thought it was Gene Quill, but he hasn't been to the west coast. The drummer has the heaviness of Shelly. It sounds like him. I'll give this four stars.

7. Max Roach. *Dr. Free-Zee* (Mercury). Roach, drums and tympani.

What a record—what an ideal! It shows you what tympani and a drum working together can do. Who did the arrangement on that? It's a clever thing—it swings and the drummer is the tastiest—whatever he is. I'll have to give that five for recording, conception, everything. They had the idea and they really made it.

8. Modern Afro-American Jazz. *Jungle Pogo Stick* (Dig). Chico Hamilton, drums. Buddy Collette, comp.

I'll give that three-and-a-half. I have a comment to make about that drum solo. In a drum solo, I don't think the drummer should stay on the snare drums too much. One thing I like about Philly Joe Jones' playing—he gets the true sound of the drums. If he plays a figure, he mixes it up with cymbals and everything—breaks it up in half with cymbals, tom tom, snare, whatever the figure is, to keep it from

getting monotonous. Even when you play the two tom toms with the snare, you have to put the cymbals in somewhere—break it up as much as you can. I like the arrangement and the idea. The drummer sounds wonderful—he's wailing.

9. Sammy Price. *Muskrat Ramble* (Jazztone). Emmett Berry, trumpet; George Stevenson, trombone; Herbert Hall, clarinet; George (Pops) Foster, bass; Freddy Moore, drums.

I imagine the horn players didn't speak to the rhythm section after they made this one! I'll give that two stars for the horn players. The drummer—I don't know who he was—but I guess he'd better run out and get a metronome right away! It wasn't recorded bad at all for a spontaneous thing. I've heard that tune, *Muskrat Ramble*, played lots of times, but their conception of Dixieland was horrible—the rhythm section, I mean. I'd say the horn players were all right. The bass player? Ha! Ha! He should get a slap in the face for slappin' that bass! Even in Dixieland they don't slap basses anymore. Let's make this one-and-a-half. In fact, let's make it one star!

10. Africa Speaks - America Answers. *Africa Speaks* (Decca). Guy Warren, Red Saunders, drums.

You played this record at a very bad time for me, because a day or so ago I went over to a friend's house and he has a record made by the best drummer in Haiti. His name is Tiroro and he has only one drum. He sits on this big drum and beats it between his legs. I've never heard anything like it—you should hear this record. If I'd have heard this record you played for me before I heard Tiroro, I would give it a higher rating, but this guy is utterly fantastic the way he can play one drum—the sound he gets. He plays melodies against each other and gets a sound a drummer would get with a whole set of drums without the cymbals and with tonations on the snare drum. I heard this record and just flipped. So I guess I'll give the record you played three stars. It has some wonderful rhythm, and I like the way they started that second section—they started soft and built it up. But all the time you were playing this I was thinking of the way Tiroro plays.

feather's nest

By Leonard Feather

A FEW WEEKS AGO, after endless months of battle with the conflicting counsel offered by sentiment and nostalgia on the one hand, common sense, and geometry on the other, I reached a painful decision.

I decided to unload my collection of 78s, and a large proportion of my 10-inch LPs. Even as I write these lines, the sound of the men from *The Record Changer* in the next room, preparing to cart them off to the truck downstairs, somehow resembles the conversation of pallbearers.

A chapter in my life has died, and I am torn between concern about how often I shall regret this decision and relief at the prospect of not having to stagger under several thousand additional pounds if I decide to move from this apartment.

THE RECORD collector always had a unique problem, weightier (both figuratively and physically) than that faced by the collector of books, birds, or butterflies.

With the advent of LPs, the problem took on a new aspect: should one keep a 78 when one side had been reissued on an LP, and the other might be some day? And then came the third cycle, with the death of the 10-inch LP, with transfers and enlargements and cross-couplings of 10s into 12s until you went crazy trying to figure out what you had in one size, or the other, or both.

The collector goes through a series of cycles as his library swells. At first, when it's only a few dozen or a couple of hundred discs, every one is valuable, every title familiar.

I can still remember, as in a fading dream, the day a friend at high school took me to a nearby record shop in London and introduced me to what promptly became the first item on my shelf: Louis Armstrong's original *West End Blues*. All the original Armstrongs and Ellingtons that followed, and the Wilsons and Wallers that came along a few years later, were still in my collection when the men came around today, and immediately my mind was beset by a hundred doubts.

SHOULDN'T I KEEP the Ellingtons just for their sentimental value? How about those Calloways with Diz—will they ever be on an LP? And those Benny Carters on Bluebird and Vocalion—surely I'd miss those.

I was reminded of the collector's second major phase, when the label becomes as important as the music—sometimes, foolishly, more important. Worrying about whether I was losing Armstrongs on the original Okeh was the least of my problems—if I had them with enhanced sound on a recent Columbia LP, why hang on to a circle of highly breakable shellac?

And so, little by little, I made exceptions here, took out precious souvenirs there, but reminded myself constantly that I had long since reached the third cycle—the phase that arrives mainly for reviewers, those persons of dubious fortune who are endowed with too much of a good thing, who have reached the point at which it is impossible to find enough hours in the day for a single hearing of all the new releases, let alone a relaxed relistening to previous items they've been wanting to enjoy once more.

SLOWLY, TOO, I accepted the reality that so many delights of yesteryear are the bores of today; that the Original Dixieland Jazz Band and Red Nichols' Five Pennies, even on the original label, are expendable in 1957. Along with this came the occasional discovery of a bore of yesterday: why did I keep those Bunk Johnsons in the first place?

If any moral can be drawn from this melancholy afternoon, as my adolescent first flush of love for the music that became my life is carted away in 10-inch cardboard boxes, it is this: before you buy a record, be very sure it is something you will want to treasure, to play again and again, something that will not take its faceless place alongside thousands of others on its way to oblivion.

And before you sell a record, be very sure that it is the only sensible course open to you; for what I shall get in dollars and cents by selling mine will never make up for what I am losing in memories.

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heard in person

Dorothy Donegan

Personnel: Dorothy Donegan, piano; Johnnie Pate, bass; Charlie Smith, drums.

Reviewed: Two sets on opening night of four-week engagement at the London House, Chicago.

Musical Evaluation: One of the most disastrous facets of the jazz-and-the-public relationship is the ever-present assumption on the part of an uninitiated audience that a vigorous show of effort is a sign of musical talent. Miss Donegan is a case in point.

She stomps loudly and incessantly with either foot as she plays. She hums, chants, and attempts to sing phrases. She wiggles laboriously and half-rises from the piano bench to perform Minskyian maneuvers. All of these physical gyrations serve as a facade for a basic lack of creative talent.

It was somewhat appropriate for Miss Donegan to open on the same night that Ray Robinson left-hooked Gene Fullmer to dreamland. The London House piano served as Miss Donegan's Fullmer. She attacked it percussively, with apparent disregard for the piano as an intricate, many-splendored thing.

Her approach to jazz is eclectic. Her *Lullaby of Birdland* included a quote from *Summertime*, a simple contrapuntal passage, a dash of Erroll Garner, and a *News of the World March* close. Her florid, concert-type performance of *Autumn Leaves* was a page out of Roger Williams' book. Her *Birth of the Blues* included an extract from *Night Train*, a boogie-woogie chorus, and a *When the Saints Go Marchin'* in climax. *September Song*, played as a ballad, became a tasteless series of cascading notes, with more percussive concertizing. In addition, she performed *Flight of the Bumblebee* and Khachaturian's *Saber Dance*.

Although a glance at her repertoire would not necessarily indicate it, Miss Donegan is a jazz pianist, with some of the elements ordinarily associated with the so-called "cocktail" pianists. Within the jazz frame, she fails to do more than perpetuate clichés and offer inadequate reproductions of stylistic nuances associated with some of the major jazz pianists, including Garner. Drummer Smith, who has worked with far more able pianists, including Oscar Peterson and Billy Taylor, often succumbs to Miss Donegan's spirit, if this be the correct term.

As a result, his work is often quite heavy and his taste not displayed adequately. Pate, a local bassist with the group for the booking, may be moved to re-form the trio he recently disbanded, after this experience comes to an end, as a positive reaction.

Audience Reaction: Returning to the point implied in the first paragraph of the evaluation, the audience was extremely responsive to Miss Donegan's efforts.

The more force she exerted on the keyboard, the more audience attention

she evoked. The London House audience, essentially one of diners, made her debut a successful one.

Attitude of Performer: Miss Donegan was delighted, obviously, by the audience show of hands. The warm reception encouraged her and she showed a genuine appreciation for it.

Commercial Potential: Any pertinent comment here would be an evaluation of the status of the arts in America. It would be foolishly idealistic to deny that Miss Donegan has potential. Her potential, however, appears to be one centered in the record field. With the vast number of records being issued and sold today, it is entirely logical for her to find a substantial audience within the record-buying public.

Club dates, such as this one, could prove equally lucrative. And in a limited sense, she could find a niche in the world of the sugar-coated picture tube.

Summary: It will be interesting to determine if London House audiences can evaluate Miss Donegan in terms of her predecessors, the Chico Hamilton quintet, or the trio to follow, Barbara Carroll's. Where there are fine steaks and full stomachs, there is hope.

—gold

Blossom Dearie-Stella Brooks

Personnel: Miss Dearie, pianist-singer; Miss Brooks, comedienne; Jimmy Stutz, bass.

Reviewed: Second night of at least two-week run at Upstairs at the Downstairs, New York.

Musical Evaluation: Miss Dearie is the singer-pianist-arranger who organized the French vocal group, the Blue Stars, and has recorded a Verve LP.

Miss Brooks has been described as an "existentialist" comic, but perhaps a disciple of Dada might be a closer description. Her calculated eccentricities and deft mixture of high and low comedy will undoubtedly establish her for a long term in the Upstairs room.

The room itself is indicative of the tone of the performances. It is directly over Julius Monk's Downstairs room, which has a successful revue running. The room was ostensibly opened to handle overflow patrons waiting to see the show below, and also for transients who may enjoy some ginger with their drinks. The capacity appears to be not more, certainly, than 100 persons.

Blossom and bassist Stutz play a set together, then back Miss Brooks, and then Stutz backs harpist Daphne Helman, a handsome young woman who can mix Bach and Tchaikovsky with *How High the Moon* and Rodgers' *March of the Siamese Children* very efficiently and often quite strikingly.

Blossom's piano style is fleet and swinging. Her singing is pert and often saucy. Stutz proved a sensitive partner in romping versions of *Moonlight Saving Time*, *Blue Moon*, and *Taking a Chance on Love*. She sang *Everything I've Got Belongs to You*, *Give Him the Oo-la-la*, and *It Might as Well Be Spring* (in French). She



Stella Brooks

needed, and was to receive shortly, a mike at the piano.

Miss Brooks sort of sang *The Lady Is a Tramp*, *I Can't Get Started*, a blues, and a song dealing with old movie stars. She also did some very amusing bits with a hat and a fan and proved to be a comic who can wring a laugh out of a properly (for her) accented syllable.

Audience Reaction: Miss Brooks was greeted with laughter, and she bids to become a fixture in the room. Her insanity was received warmly. Blossom drew fine response, although her material and presentation was by its nature less spectacular.

Attitude of Performers: Everyone on the bill appeared very relaxed, probably because of the atmosphere of the room, which is relaxation at its unbending best.

Commercial Potential: Miss Dearie would be an asset in any small club because her piano is sufficiently jazz-oriented and her vocals are hip. Miss Brooks has to be seen to be savored. Chances are that the original two weeks with options will be extended into the summer.

Summary: A well-paced presentation, clearly demonstrating Blossom's musical deftness as a voice in her own right and as an intelligent accompanist.

—dom

Harry Babasin's Jazzpickers

Personnel: Harry Babasin, cello; Don Overberg, guitar; Bob Harrington, vibes; Don Payne, bass; Gary Frommer, drums.

Reviewed: Three successive Monday nights at the Purple Onion Jazz Informals, sponsored by the Hollywood Jazz Society, in Hollywood.

Musical Evaluation: This new group is a jazz extension of the time-honored "string band" format popular for eons throughout the rural United States. Because of tonal color problems, however, cellist Babasin has found it necessary to complement his "pickers" with vibes and, for extra rhythmic punch, a standard drum setup.

The Jazzpickers' repertoire is quite varied, consisting of such standards as *Don't Worry 'Bout Me*, *I Married an Angel*, and *Basin Street Blues*, or originals by the leader and vibist Harrington. The book is also scored for the

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addition of flute on occasion, as demonstrated in the band's newly recorded EmArcy album on which Buddy Collette handles flute chores.

Outstanding soloist Babasin carries the brunt of most performances, his cello-picking agile and invariably funky in approach. He shines particularly on the blues, probing the heart of the changes with long acquaintance and intimacy.

Overberg, who has recorded and worked with pianist Ronnie Ball and Warne Marsh, is a young guitarist of considerable merit and even more technique.

Thus far, however, his tone and touch tend to overcoolness, apparently reflecting the influence of the Tristano pupils. His awe-inspiring technique, however, enables him to execute exciting ideas probably beyond the reach of many of his contemporaries.

The role of the vibes in this string-dominated combo is, by and large, a subordinate one. But Harrington knows his role well and fits in ideally with soft comping chords, occasionally darting forth for brief solo lines to the strings muted backing. No Gibbs or Norvo, he eschews the showoff role, thereby contributing much more valid substance to the group sound.

Payne and Frommer make a basically swinging rhythm section. The bass is always steady and quite effective in short solos. Frommer plays tastefully and functionally, a difficult chore in a group such as this, in which the accent is on soft swing.

Audience Reaction: Increasingly responsive. It was interesting to note that the Pickers went over better on succeeding evenings.

Attitude of Performers: "In this group," Babasin says, "we have fun with contrapuntal devices, various musical forms, etc., but always attempt to play funky swing." Some more on-stand audience-cultivation, however, should do much to heighten the enjoyment of the cash-customers.

Commercial Potential: The Jazzpickers should go well in the smaller, more intimate jazz rooms. There's musical interest aplenty here and quite an impressive show of virtuosity by Babasin and Overberg.

The leader's attitude and its expert application should help put his combo over with jazz lovers on the lookout for "something different."

Summary: There's too much good jazz here for the Jazzpickers to be classified as a mere "novelty" group. If they can endure the inevitable scuffling for gigs awhile, they should stir considerable interest—particularly from string players.

—tynan

In The Bach Field

New York—Alan Freed, panjandrum of rock 'n' roll, is quoted by the ABC-TV press department as proclaiming: "Yes, there are some rock 'n' roll beats in some of Bach's work. Some real cool riffs."

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COMBO ISSUE

July 25, 1957

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By Will Jones

LET'S CONSIDER this device called Abbe Lane. It is a wonderfully constructed device. Functional, you might say.

Perhaps I am overly fascinated with the devices used by TV producers to make music visually interesting.

Perhaps I am just overly fascinated with Abbe Lane.

But she is, I think, the embodiment of what producers of musical TV shows have been looking for.

There is a nervousness that seems to set in as soon as a musical organiza-

tion is placed in front of the cameras: whatta we gonna do with the cameras, boys? Some pretty frantic things have happened. A few weeks ago I carped about how Ed Sullivan's solution was to turn Benny Goodman's band upside down.

Not even Ed Sullivan, I'm sure, would think of turning Abbe Lane upside down. Not on the TV screen.

The whole *Xavier Cugat Show*, of which Abbe Lane is a vital part, would seem to be—from the nervous camera director's point of view—a dream show of its kind.

EVEN WITHOUT Abbe Lane, the Cugat band is a band to be looked at. There are all those assorted Latin drums, and the opportunities for close-ups of the hands beating them. There are all those guys in fuzzy sleeves shaking things. There are more guys pounding xylophones and bells. And every-body wiggles, including Cugat.

When the people in charge decide it's time for the cameras to be busy, there's plenty for them to be busy with.

That kind of busy-ness can't go on indefinitely, of course. It begins to wear thin.

But add Abbe Lane's busy body to the mass of wiggling humanity, and somehow it doesn't wear thin. Doled out in 15-minute doses two nights a week, as NBC does it, it wears very well. In fact, I am left at the end of a show with the feeling I haven't seen enough of Abbe Lane.

THAT ISN'T TO SAY they dole out Miss Lane in small amounts on the

Etaoin Holman

Chicago — The following appeared recently in the *Chicago American* in a discussion of an appearance by the Maynard Ferguson band at the Blue Note here:

"Ferguson's repertoire includes many numbers arranged by Hill Homan, another Kenton alumnus, and customers are treated to his *Mrs. Pittack Regrets*."

So does Bill Holman.

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June 13, 1957

37

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show itself. Far from it.

Besides being present as a visual device—wiggling alongside Cugat, wiggling amid the general chaos in the long shots—she is, of course, present as the singer with the band, when the whole screen is filled with Abbe Lane. This gives the camera people no problems at all—it's enough simply to keep the camera on Abbe Lane—except those problems they make for themselves.

On the last show I saw, when Miss Lane sang *True Love*, she was seen silhouetted at first. Then she came into fully-lighted, bursting-out-of-the-dress view. She ended the song as a silhouette again. Aside from making everybody aware that the camera director was on the job, the extra trick didn't serve much purpose. I see no reason for blacking out the lights on Miss Lane even for a trick shot. Adding devices to an already rather sensational device seems unnecessary.

So much for Abbe Lane.

THERE WAS ANOTHER device used on the Cugat show that I haven't made up my mind about.

Instead of flashing a view of the studio audience, they flashed an animated cartoon of an audience. This accompanied what I took to be genuine applause from a genuine audience.

What's behind all this?

Do such terrible creeps show up to watch the Cugat show that they're ashamed to show them on the screen?

Has Cugat decided that studio audiences are really dull and that cartoons are better?

Or is it a matter of control, since cartoons can't wave at the camera?

Maybe it's just a fey little touch that really shouldn't be explained. Something in a class with this announcement that was made at the end of the show:

"The instruments appeared through the courtesy of Beneficial Finance Co., and may be seen tomorrow morning hanging in their window."

I caught the name of Barry Shear, director, as the credits flew by. The last show I remember seeing Barry Shear's name on was the Ernie Kovacs show. Maybe he is trying to transfer a few Kovacs touches to Cugat. The only trouble is, Cugat isn't Kovacs.

Speaking of credits, I suppose this is as good a time as any to drop a credit for the drawing that appears with this column. It was made by Xavier Cugat 12 years ago. Then it was a caricature. Since then it has become a portrait.

Ertegunbo

The following appeared in London's *Melody Maker*:

"Life magazine" is preparing an exhaustive documentary history of jazz and has planned two years of research, photography and writing (reports Bill Simon from the USA) The journal has retained Nesuhi Ertegun as main consultant. He will leave in several weeks for New Orleans, his birthplace, to look up the survivors of the first bands.

Is that in southern Turkey?

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barry ulanov

IN A RECENT COLUMN, I wrote about what I called "false reverence for the past in jazz." I did not suggest jettisoning the past, throwing it overboard like so much excess baggage on a storm-threatened ship or plane, nor could I nor would I ever propose anything of the sort. Yet this is what some seem to suppose I have said.

It amuses me, actually, that I should be accused of this attitude toward the past, for so much of my life is bound up with the very opposite point of view. My Ph.D. dissertation was written about a 15th-century Italian, and in my academic work generally I have been something of a specialist in the Renaissance and the Middle Ages.

On every possible occasion, in writing and in lectures and all sorts of public and private discussion, I have defended vigorously that approach to the arts which goes by the name of "historical criticism."

THE WHOLE POINT of this school of critical thinking is that only the deepest respect for and understanding of the past of an art will make it possible for us to make sense of its present or future.

And, finally, in my history of jazz, by a systematic exploration of the past I attempted to root jazz firmly in its environment, to demonstrate how thoroughly present-day jazz owes its life and liberty to earlier jazz.

In that book, I tried to show, at least by implication, how little jazz would amount to without the structure and continuity of development provided it by Louis Armstrong, Fletcher Henderson, Coleman Hawkins, Bessie Smith, Bix Beiderbecke, Earl Hines, Charlie Christian, Jimmy Blanton, Lester Young, Charlie Parker, etc., etc., etc.

No, far from holding the past lightly—the past in jazz or any other field of human achievement—I have the most profound respect for it.

SURELY, at this date in history, one need not argue about the foolishness of deifying what is old simply because it is old. But perhaps about the related attitude—that there isn't ever very much in any present, in any contemporaneity, or at least in our particular time—perhaps about this attitude some argument is still very necessary.

Apparently in jazz the "present" will always have to defend itself. That is to say, it looks as if each generation of jazzmen, each new group of so-called "modernists," will have to prove itself, as if no other new generation ever existed in this music, as if no sort of avant-garde movement ever existed before, as if nobody was ever daring or seriously experimental in jazz before. Maybe that is all to the good. At least it assures us of a very careful, a very skeptical examination of new musical products, which may help to prevent our being taken in by the shoddy, the pompous, or the dishonest in jazz.

Skepticism in the face—or before the sound—of the new can go too far however. It goes too far, I think, when it



permits talent to waste away for lack of appreciation or, in effect, waits until an artist has died before allowing any enthusiasm to show.

The pattern is all too clear in jazz; even in its very brief history, this procedure has been followed again and again. After their deaths, great acclaim was heaped upon Chu Berry, Bix Beiderbecke, Frank Teschemacher, Bunny Berigan, Jimmy Blanton, Charlie Christian, Fats Navarro, Bessie Smith, Mildred Bailey, Jimmy Harrison, Chick Webb, Clifford Brown, Tiny Kahn, Charlie Parker, and many, many others.

While they were alive, much praise was accorded at least half those mentioned in this list, but not half as much as when they died. While they were alive, they did have audiences—some of the time. While they were alive, they were given critical support—some of the time.

WE HAVE ALL been guilty of this failure to appreciate certain music and musicians while the appreciating was possible. We have all failed, in one way or another, to give certain jazzmen their due. In so doing, we have failed

not only the music and the musicians, but ourselves.

Jazz is an art played very much in the present. As an improvised music, it is developed right before our ears, on the spot. A great deal of it disappears into the night—night after night. If one wants really to support it, one must do so while it is happening, not next year, not next decade, and certainly not the day after the man is buried.

These are some of the reasons why I get so exercised about what I should have to call a true respect for the present as against a false reverence for the past. Neither I nor anyone else I know who is committed to this position really cares about credit for hearing this or that jazzman first. We are all, however, very much concerned about keeping jazz and jazzmen alive.

By all means let us see jazz in perspective; let us see the design of the present-day music in the structure of the past. But let us hear it with perspective, too. Let us hear it while it is being played. That means, by my standards, listening to a Young, a Tristano, a Peiffer, a Bird while they are still flying.

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Strictly Ad Lib

(Continued from page 8)

set of 32 instrumentals culled from the label's jazz discs were hand-delivered to DJs by the record distributors in every area. The album tracks, each short enough for air-programming, include some from the *Down Beat* Milestones reissue series... **Chuck Wayne** and guitar signed exclusively to record for Vik... **Prestige** is offering 10 LPs from its catalog to anyone who comes up with a name for the jazz quartet headed by **Teddy Charles** and **Mal Waldron**. Send entries to the label at 447 W. 5th St., New York... The **Ray McKinley** band was scheduled to record a one-shot album for RCA Victor on May 20 and 21... **Herb Pomeroy's** band reported scheduled to record for one of **Morris Levy's** labels... **Burl Ives** signed a long-term with Decca, his record home for the last 13 years... Vocalist **Barbara Lea** cut an LP for **Prestige** entitled *Lea in Love*, with backing conducted and arranged by **Dick Carey**... **Carole Simpson**, who sang with **Billy May's** band, signed with **Capitol**... **Monica Lewis** signed with **Verve**.

Chicago

JAZZ, CHICAGO-STYLE: Count **Basie** and company are playing the blues, appropriately enough, at the **Blue Note**. The scene changes June 5, when the **Stan Kenton** entourage returns. Comedian **Mort Sahl** will resume his inimitable monologues at the **Note** June 19, sharing the stand with **Eli's Chosen Six**, Yale's contribution to **Dixieland**... **Kai Winding** and fellow trombonists are at the **Modern Jazz** room on **Randolph St.** until June 12, when **Gerry Mulligan** brings his group in. The **Modern Jazz Quartet** will succeed **Mulligan** on June 19 for three weeks, followed by the **Chico Hamilton** quintet.

The **Dukes of Dixieland** open at the **Preview lounge** June 5 for an extended stay which will last until **Labor Day**... The **Barbara Carroll** trio is at the **London House**, remaining until **Oscar Peterson's** fine trio, including **Herb Ellis** and **Ray Brown**, takes over July 3. **Erroll Garner** returns for the month of **August**. **Ed Higgins** trio, at the **London House** on **Monday** and **Tuesday**, includes **Jack Noren**, drums, and **Dave Poskonka**, bass.

Kaye Ballard will exit **Mister Kelly's** June 4 to make way for four weeks of **Buddy Greco** and **Teddi King**. **Cindy and Lindy** and **Martha Davis** and **Spouse** will be the foursome in residence at **Kelly's** beginning **July 1**... The **Ramsey Lewis** trio continues at the **SRO**, with **Jimmy Gourley's** trio on **Wednesday** and **Thursday**... **Eddie Baker's** trio is at **Easy Street**; **Baker** is on piano, with **Bill Lee**, bass, and **Robert Barry**, drums... **Bob Dorough's** trio is at the **Cloister Inn**, along with singer **Ruth Olay**. On **Wednesday** and **Thursday**, **Ed Higgins** brings his trio over from the **London House** to double with **Miss Olay**.

ADDED NOTES: The **Hi-Lo's** are concluding their **Black Orchid** booking, to make way for the parade of comedians, led by **Jerry Lester**, opening **June 3** for three weeks, and **Jack E. Leonard**, following **June 24**... **Folk**

singer **Win Stracke** is at the **Gate of Horn**, along with singer **Peggy Seeger** and comic **Shelley Berman**... **Nat Cole** is at the **Chez Paree** until **June 15**... The calypso parade marches on at the **Blue Angel**, with imported **Lords and Ladies** from the Caribbean... Pianist **Dick Marx** and bassist-violinist **John Frigo** have cut a second LP for **Coral**... **Buddy Laine's** band, recently at the **Chevy Chase** country club on weekends, is off on a midwest tour of one-niters.

Hollywood

THE JAZZ BEAT: Rivalry is rife for name jazz attractions between the **Sunset Strip's Interlude** and downtown **Hollywood's Peacock Lane**... In **Pasadena**, **Joe Zucca**, proprietor of **The Cottage**, was threatening to retrench to a weekends only jazz policy. Well, it's better than no jazz at all... **Jazz International's** after-hours breakfasts at the **Glen-Aire Country Club** in **Sherman Oaks** were axed in the bud by residents of the area who apparently couldn't see the merits of jazz—or jazzmen—in the early bright... **Jack Teagarden** is set to spend the summer at **Catalina Island's Avalon ballroom**; may embark in the fall on his European tour.

NITERY NOTES: **Chris Connor** having a happy time at the **Peacock Lane**. At presstime **Art Pepper** looked like a good bet to play a return date there alternating with the singer... Recent **Monday night Hollywood Jazz Society "Informal"** at the **Purple Onion** attracted visiting fireman **Andre Hodeir**, French composer-critic, on his way to **Mexico** to score a film. And **Karl Kiffe**, passing through to **Vegas** for a gig with the **Mickey Katz** band, worked off some steam at the **Onion** backstopping the great tenor playing of **Steve White**, a regular at the sessions.

Gerald Wiggins, with albums due soon on **Motif** and **Jeff Hunter's Parade** (both with producer **Dave Axelrod** in the booth) is blowing weekends only at **Barry's**, **Adams** and **Crenshaw**; working at **MGM studios** daytime... The **Paul Togawa** combo, weekends at the **Club El Sereno**, played **KABC-TV's Stars of Jazz** with **Chris Connor** May 27... **Nardi's**, right on **Colorado** at the end of the **Freeway**, has started a jazz policy and is dickering with **Harry Babasin** to begin it.

Jeri Southern, fresh off the **Birdland Blockbuster**—is now relaxin' at the **Interlude**—and exciting the **Sunset Strippers**... **Harry Edison** was picked by **Buddy Rich** to blow behind his variety act at **Larry Potter's** on **Ventura** which debuted **May 8**... **June Christy** currently headlines at the **Crescendo**, while the **Dave Pell** company blows for dancing... Meanwhile, the **Palladium** is still with its weekend dance policy—and **Ray Anthony**.

ADDED NOTES: **Harry Klusmeyer's** Promotional Productions has two recently successful concerts to its credit. Bashes featured **Shorty Rogers**, **Kay Brown**, **Firehouse Five Plus Two**, **Buddy Collette**, etc., and drew over 1,000 paid... **Conte Candoli** will record a quintet LP for **RCA-Victor**... Note to **Tahoe-goers:** **Louis Armstrong's** now at **Harrah's** club... **John Graas** resumed his **Sunday** afternoon sessions at the **Hat & Cane** in the

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Valley ... Meade Lux Lewis is work-
ing in a small Long Beach club, away
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Beach loves it!

—tyman

San Francisco

Rudy Salvini's big band has been
added to Irving Granz' concert here
May 26 with Louis Armstrong, Anita
O'Day, the Dave Brubeck quartet and
the Four Freshmen ... Marty Mar-
sala is now on trumpet with the Kid
Ory band at the Tin Angel. Turk
Murphy opens there in June for a
month ... Bob Hodes has taken a small
Dixie group into the Pioneer Village
in Lafayette ... Jerry Coker has a
small group at Tin Pan Alley in Red-
wood City on Monday nights ... The
jazz and poetry sessions at the Cellar
are now on a regular basis every other
Wednesday night ... Cal Tjader has
been signed for three months at the
Blackhawk this summer.

Earl Hines' big band continues to re-
hearse and set men and is expected to
play a series of concerts later this
spring ... The Birdland concert drew
only about 50 per cent business in
three appearances here at the end of
April. Killed by good weather. Every-
body went to the beach ... Dick Oxtot
has a Dixie group at the Blind Pig in
Oakland on Monday nights ... San
Francisco Jazz Records has signed Ree
Brunnell for an album, plus the Bob
Hodes band and folk singer Barbara
Dane. The latter's first LP will be
with the George Lewis band ... Saxo-
phonist Dave Van Kreidt, now teaching
in Vallejo, has an experimental jazz
workshop going with the students of
the school ... The Gateway Singers
flew to Los Angeles for their second
Decca LP and took guitarist Eddie
Duran with them ... Charlie Barnett
played a one-niter at Stockton on
May 4 with Don Manning on drums.

—ralph j. gleason

St. Louis

The Fore Notes followed George
Shearing at Molina's, with the Al Bel-
letto sextet on stand at present ...
Local jazz talent was featured at a
concert given recently by the students
of the St. Louis Institute of Music ...
Tony Bennett was accompanied by
Ralph Sharon at the Chase club ...
Art Blakey and his Messengers at Pea-
cock Alley, with Al Hibbler as an add-
ed attraction.

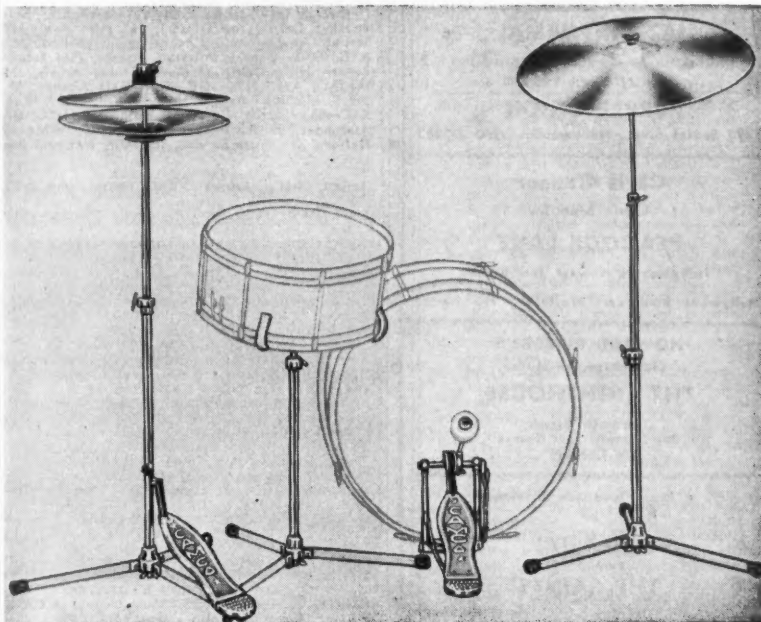
—ken meier

Detroit

Barbara Carroll moved into Baker's
Keyboard lounge for two June weeks.
Booked to follow Miss Carroll are
Bobby Hackett, Toshiko, and Johnny
Smith ... Currently at the Rustic Cab-
ins is the hip harp of Dorothy Ashby
... Dizzy Gillespie's big band played a
one-niter at the Masonic Temple recent-
ly. Local trombonist Curtis Fuller is now
a member of the Gillespie brass sec-
tion. The Will Mastin trio featuring
Sammy Davis Jr. was presented there
in May ... Nappy Lamare and Ray
Bauduc are now appearing at the Crest
lounge ... The Blue Bird Inn, closed
for alterations, is due to reopen soon.

—donald r. stone

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Arden, Ben (Flame) Duluth, Minn., out 8/31.

Back, Will (Kansas City Club) Kansas City, Mo., nc

Bader, Don (Rainbow) Asbury Park, N.J., nc

Bair, Buddy (On Tour—Southeast)

Bankley, Stan (Chantecler) Laurentian Mountains, Canada

Barnet, Charlie (On Tour—West Coast) MCA

Baron, Blue (Salt Air) Salt Lake City, Utah, 7/10-20, b

Bartley, Ronnie (On Tour—Midwest) NOS

Beecher, Little John (On Tour—Midwest) NOS

Bello, Dan (On Tour—Midwest) GAC

Bo, Eddie (On Tour—East) SAC

Butler, Jacques (On Tour—East) GAS

Butterfield, Billy (On Tour—New York) MCA

Cabot, Chuck (On Tour—Southwest) GAC

Calame, Bob (On Tour—South) NOS

Carle, Frankie (On Tour—Midwest) GAC

Clayton, Del (On Tour—Midwest) NOS

Colombo, Chris (Harlem Club) Atlantic City, N.J., rh

Contino, Dick (On Tour—East) GAC

Cross, Bob (Balinese) Galveston, Texas, 7/11-9/4, nc

Cummings, Bernie (On Tour—Midwest) GAC

DeHannis, Al (Plantation) Greensboro, N.C., r

Donahue, Sam (On Tour—East) GAC

Eberle, Ray (On Tour—East Coast) MCA

Elgart, Les (On Tour—New York) MCA

Ellington, Duke (On Tour—Midwest) ABC

Ennis, Skinnay (On Tour—West Coast) MCA

Ferguson, Danny (Brown Suburban) Louisville, Ky., out 9/7, h

Ferguson, Maynard (Steel Pier) Atlantic City, N.J., 7/5-11

Fields, Shep (On Tour—Texas) GAC

Fisk, Charles (Palmer House) Chicago, h

Fitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (Ellitch's Gardens) Denver, Colo., 7/3-22, b

Foster, Chuck (Aragon) Chicago, 7/2-8/25, b

Garland, Gabe (Palisades Park) Palisades, N.Y., out 6/7, h

Gillespie, Dizzy (Cotton Club) Atlantic City, N.J., 7/8-14, nc

Gordon, Claude (On Tour—Midwest) GAC

Herman, Woody (On Tour—East) ABC

Howard, Eddy (Salt Air) Salt Lake City, Utah, out 7/6, b

Jackson, Wills (Small's Paradise) NYC, nc

Jacquet, Illinois (Carr's Beach) Annapolis, Md., 7/3-7, b

Jahns, Al (Thunderbird) Las Vegas, Nev., h

Jones, Spike (Riverside) Reno, Nev., 7/4-7, h

Kenton, Stan (On Tour—Midwest) GAC

King, Henry (On Tour—Dallas Territory) MCA

Kirk, Buddy (Lake Club) Springfield, Ill., nc

Laine, Buddy (On Tour—Midwest)

Lane, Eddie (Roosevelt) NYC, h

Long, Johnnie (On Tour—South) GAC

Love, Preston (On Tour—Midwest) NOS

Lund, Parker (Statler) Buffalo, N.Y., h

Maltby, Richard (On Tour—Midwest) ABC

Marler, Ralph (On Tour—Midwest) GAC

Martin, Freddy (Ambassador) Los Angeles, h

Masters, Frankie (Conrad Hilton) Chicago, h

McGrane, Don (Radisson) Minneapolis, Minn., h

McIntyre, Hal (On Tour—Midwest) GAC

Monte, Marc (Plaza) NYC, h

Mooney, Art (On Tour—East) GAC

Morgan, Russ (On Tour—East) GAC

Morrow, Buddy (On Tour—East) GAC

Munro, Hal (Milford) Chicago, b

Palmer, Jimmy (On Tour—Midwest) GAC

Pastor, Tony (On Tour—South) GAC

Peeper, Leo (On Tour—Midwest) GAC

Phillips, Teddy (O'Henry) Willow Springs, Ill., b

Prado, Perez (On Tour—West Coast) MCA

Price, Lloyd (Weake's Cafe) Atlantic City, N.J., 7/12-18, nc

Ranch, Harry (Golden) Reno, Nev., out 8/15, h

Rank, George (On Tour—Midwest) GAC

Ray, Ernie (Bella Vista) Billings, Mont., nc

Raeburn, Boyd (On Tour—East) GAC

Reed, Tommy (Muehlebach) Kansas City, Mo., h

Reichman, Joe (On Tour—South) GAC

Rico, George (Syracuse) Syracuse, N.Y., h

Rudy, Ernie (On Tour—Southwest) GAC

Sedlar, Jimmy (On Tour—East Coast) MCA

Sonn, Larry (On Tour—East) GAC

Spivak, Charlie (Beach Club) Wildwood

Crest, N.J., out 7/25, nc

Straeter, Ted (Plaza) NYC, h

Sudy, Joe (Pierre) NYC, h

Thal, Pierson (Royal Hawaiian) Honolulu, Hawaii, h

Thompson, Sonny (On Tour—Midwest) UA

Vincent, Vin (Northern Lounge) Badin, Pa., r

Watkins, Sammy (Statler) Cleveland, Ohio, h

Williams, Billy (Town Club) Corpus Christie, Texas, out 7/8, nc

Williams, George (On Tour—East) GAC

combos

Austin, Sil (Weake's) Atlantic City, N.J., 7/5-11, nc

Barge, Gene (On Tour—East) SAC

Bel-Aires (Polaris) Fairbanks Alaska, cl

Bell, Freddie (On Tour—Europe) ABC

Belleto, Al (Ottawa House) Hull, Quebec, 7/1-14, h

Blake, Artie (On Tour—East) GAS

Cap, Joe (On Tour—East) GAS

Carter, Ray (On Tour—East) GAS

Chamber Music Society of Upper Charles St. (Band Box) Baltimore, Md., nc

Charles, Ray (On Tour—South) GAC

Dixieland All-Stars (Red Arrow) Berwyn, Ill., nc

Doggett, Bill (On Tour—South) SAC

Domino, Fats (On Tour—California) SAC

Donegan, Dorothy (Theatrical Lounge) Cleveland, Ohio, out 7/6, nc

Dukes of Dixieland (Preview) Chicago, out 9/8, cl

Dunkin, Don (Chez Ami) Savannah, Ga., cl

Engler, Art (Golden) Reno, Nev., out 8/13, h

Hamilton, Chico (Modern Jazz Room) Chicago, 7/10-24, nc

Hawes, Hampton (Cotton Club) Atlantic City, N.J., 7/1-7, nc

Herman, Lenny (Sahara) Las Vegas, Nev., out 9/16, h

Hunt, Pee Wee (Crest) Detroit, Mich., out 7/22, nc

Jackson, Milt (On Tour—East) GAS

John, Little Willie (On Tour—Southeast) UA

Johnson, J. J. (On Tour—Europe) ABC

Jordan, Louis (On Tour—Midwest) GAC

Kelly, George (On Tour—East) GAS

Krupa, Gene (Steel Pier) Atlantic City, N.J., 7/5-11, b

Lambert, Lloyd (On Tour—South) SAC

Mason, Hob (Milla Villa) Sioux Falls, S.D., nc

Mastersounds (Congo) Tacoma, Wash., r

McPartland, Marian (Composer) NYC, out 8/4, nc

Midnighters (On Tour—South) UA

Moody, James (Delair) Chester, Pa., 7/1-6, nc

Muscats (Martha's) Memphis, Tenn., out 7/3, nc

Negrep, Tony (On Tour—East) GAS

Paley, Norm (On Tour—East) GAS

Peterson, Oscar (Modern Jazz Room) Cleveland, Ohio, 7/1-14, nc

Press, Joel (On Tour—East) GAS

Prysock, Red (El Rancho) Chester, Pa., 7/10-14, nc

Putnam, Jerry (On Tour—East) GAS

Rouch, Max (Blue Note) Philadelphia, Pa., out 7/13, nc

Rosa, Angel (On Tour—East) GAS

Sabres (Terrace) Norwalk, Calif., out 7/20, nc

Salt City Five (Caparella's) Buffalo, N.Y., out 6/2, nc

Scott, Bobby (Hickory House) NYC, nc

Smith, Jimmy (Hurricane) Pittsburgh, Pa., out 7/13, nc

Spanier, Muggsy (Loop) Cleveland, Ohio, 7/1-7, nc

Three Jacks (Wheel) Colmar Manor, Md., nc

Three Sparks (El Cortez) Las Vegas, Nev., h

Towles, Nat (Elmo) Billings, Mont., nc

Troy, Dave (On Tour—East) GAS

Vaughan, Berj (Holiday House) Sarasota, Fla., out 7/15, nc

Ventura, Charlie (Storyville) Boston, Mass., 7/3-9, nc

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